world FILM news

AND TELEVISION PROGRESS

(Incorporating "Cinema Quarterly")

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TISSE-EISENSTEIN

TELEVISION MANIFESTO

WHAT MUSIC FOR FILM?

SETTING DOLLS IN MOTION

THE SCANDAL OF QUOTA

CHARLES LAUGHTON:
The Public My Partner

EHIND THE SCENES

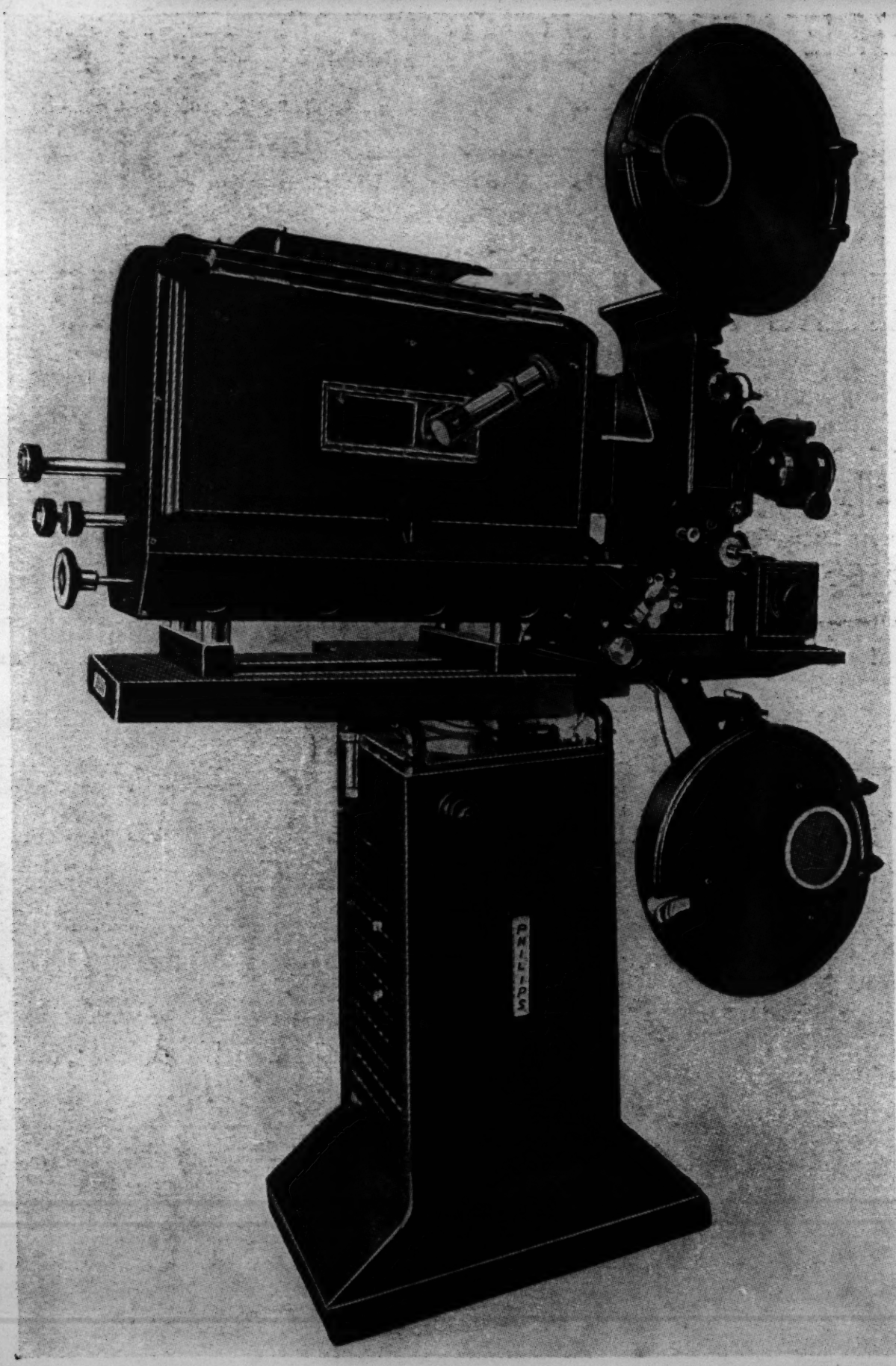
NANCIAL ASPECTS

ARTOON BY VICKY

PEOPLE WITH PURPOSES

EISENSTEIN'S NEW FILM

PHILIPS



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TOLD IN "NIGHT MAIL"

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Every night the postal train winds out of Euston on its run to Glasgow, gathering its cargo of mail-bags and dropping its sorted packets at sleepy stations.

Each morning as it reaches Glasgow it has written a film story immeasurably exciting. The night mail is perfect film material. I would like to think of it being shown on every screen in the country. (*Sunday Dispatch*).

ASK FOR "THE NIGHT MAIL" AT YOUR CINEMA

Here is one of the most absorbing films I have ever seen and one which will fascinate thousands of film-goers. (*Morning Post*).

A FINE JOB

Basil Wright and Harry Watt have made a fine job of this film with the co-operation of the workers of the Travelling Post Office and of the L.M.S.

A fluent and excellently recorded sound background creates a sustained impression of speed and movement; and many of the shots of expresses speeding through farmland and manufacturing centres, mainly in the half-light of dawn, are exceedingly beautiful. (*The Cinema*)

DON'T MISS IT!

"THE NIGHT MAIL"

(In two reels)

A G.P.O. FILM

Produced by BASIL WRIGHT and HARRY WATT
Supervised by JOHN GRIERSON

Distributed by
ASSOCIATED BRITISH FILM DISTRIBUTORS LTD.
A.T.P. House, 169-171, Oxford Street, W.1 and branches

world FILM news

AND TELEVISION PROGRESS

(INCORPORATING CINEMA QUARTERLY)

FIRST NUMBER — Editor H. N. FELD. Associate Editor NORMAN WILSON. — APRIL 1936

THE PUBLIC MY PARTNER says LAUGHTON

The common fallacy of the director is to consider the screen alone as his medium for the art of cinema. My experience as an actor convinces me that it is most important for the director to have his audience always in mind when directing.

The audience is an integral part of any presentation, and the director and actor must consider it as if actually "on the scene." The audience reaction must not hinder the development and flow of a film; the audience must help it along in the way the director intended. Therefore it is essential for the director to be so well aware of how his stuff will go over that always in the "set" of his subconscious imagination, sits the audience before his scene and action.

Without a public there can be no art at all.

Imagine yourself caught up in a crowd watching a spectacle that arouses the same intense emotion in the majority of the people. Whatever your attitude you cannot be indifferent. Emotion is aroused in you, whether it be hatred for their emotion or sympathy with it. At all events you cannot help but recognise the mass sentiment. So when directing you must use this telepathic factor to the film's advantage. The real audience looks *with* a film, not *at* it.

THE IMAGINARY AUDIENCE

Yet, paradoxically, I prefer to act for the screen because I am not deterred by the presence of the people in front. I do not have to estimate the emphasis from moment to moment and performance to performance in relation to them. I am able to imagine an audience and how I am making it react.

In my part of Captain Bligh in *Mutiny on the Bounty* I had the idea of communicating not only a character, but I hoped also to mould in my audience an idea of the early days of Empire. In *If I Had a Million* I wished to shape the audience to a sense of expectation and make it completely ready to savour the culminating gesture—the employee's raspberry to his chief when fortune arrives.

As an almost perfect example of gauging audience reaction take Leo McCarey's handling of Laurel and Hardy. In one of their gags in an early film, Hardy, tripped by Laurel, falls face-first into an angel-cake. The sequence justifies its seventy-foot length because there are three laughs in it, as McCarey had foreseen: the first against Hardy, the second on the audience's common understanding of Hardy's unspoken thoughts, the third in expectation of Hardy's action concerning Laurel.

THE FILM SOCIETY AUDIENCE

The documentary film *Song of Ceylon* I regard as failing to consider the audience. In an argument I was challenged that the film gripped at a Film Society audience. But, in my opinion, the Film Society is not really an audience, for its interests are the separate and specialised interests of each member. It is interested in experiment, in technical fireworks: so interested in these surface effects that it is not reactive to essential drama.

If *Song of Ceylon* is tested as essential drama—away from the specialised interests of technique and sound experiment—it fails. Its sound and its images are very interestingly combined, but when the sound band is doing one thing and the visual band another, the film speaks with two voices. Whatever the effects, they should speak in one voice—a voice that develops a continuous story in the mind and heart of the audience.

TIME MARCHES ON

Arrangements have been made for the *March of Time*, the new American news-reel, to incorporate British subjects. De Rochement, European representative of the reel, informs *WFN* that ten stories have been planned and that one will appear in each monthly issue.

A production unit is in course of formation. Arthur Elton, a documentary director, moves over into news-reel to direct the first item.

March of Time, with circulation in four thousand American theatres behind it, brings a new technique and a more serious consideration to the handling of news, and has commanded wide attention from British film critics. The usual stop press technique of the average news-reel—based on a policy of brevity, humour and diversity—is discarded for a more serious editorial attitude to news events. This reel is an offshoot from the celebrated American journal *Time*, which provides a weekly digest of the world's news.

March of Time technique involves a strong informative commentary on subjects of wide political or social interest. The rise of the *Croix de Feu* in France, the character of Huey Long, the international race for air routes, the armaments racket, death on the road and the British shipping industry are typical themes selected for treatment.

Principal facts are given and co-ordinated in a telling revelation of political motives and personalities behind the scenes.

Opinions vary on whether the somewhat sensational style of the American reel is suitable for British presentation. Already certain items have failed to pass the more rigid censorship controls obtaining in this country and objection is taken to the opinionated style of American commentary.

WFN expects that in the English version *March of Time* will approximate to the recognised style of English editorial, that editorial statement will be less direct, and a less sensational atmosphere of presentation will be sought. Recent visits of editorial chiefs from the U.S. confirm on this point, and promise effective changes.

The *March of Time* technique suggests the journalistic possibilities of many subjects now handled exclusively by documentary directors. Advances in research, technical and commercial progress, national and social problems may be expected to receive considered attention, where warranted by news value and public interest.

ASYLUM for NEGATIVES

The formation of an international film library in the United States by Iris Barry—council member of the London Film Society, and one-time film correspondent to the *Daily Mail*—is interesting many European directors. Her plan is to register negatives of all available classics at the Museum of Modern Art, New York. There is Rockefeller backing for the scheme and prints will be made available to students of cinema throughout the U.S. and Canada.

Films asked for in Great Britain include early films by Hitchcock, recent Korda and Bergner works, and the best of the documentary films. Continental directors troubled by the changing fortunes of the film industry and by national political difficulties are glad of the opportunity to register their masterpieces outside the war area. This unexpected and pathetic reflection of European uncertainties is likely to strengthen the Barry collection considerably.

The English Speaking Union and the British Ambassador at Washington are backing the scheme so far as British films are concerned.

THE BRITISH

The SCANDAL of QUOTA

The operation of the quota act is causing widespread dissatisfaction and anger in the film world. The act forces renters to carry a 20 percentage of British films, and exhibitors to show a 20 percentage. The principal complaint is that this act for the protection of British films shuts the door of distribution to many British films of recognised quality.

M.P.'s and others are beginning to show concern at the damage done to the national interest by the act's anomalies, and *WFN* offers the following information for their guidance.

As the act stands any film which deals with current events, national scenery and scenes of industry or of nature may not be considered British. This has the effect of cutting out all actuality films.

Renters of non-British films may not make up their quota with this class of subject. Distribution has thereby been prevented for such first-class interest films as The Key to Scotland *and* Beside the Seaside.

EXHIBITION VALUE

Exception is made where the film can demonstrate special exhibition value, but unexpected difficulties are encountered in proving a case to the Board of Trade.

The necessary Press notices for proof of exhibition value involve a première, and renters are unwilling to provide the necessary première until quota is secured. This hen-and-egg dilemma is, in most cases, impassable.

Appeal to the Board of Trade involves consideration by an advisory committee. Complaints are rife that the committee does not see the films presented for their decision and that judgment on subject matter without consideration of treatment is inadequate and unjust.

One Gilbertian anomaly of the act is that, owing to successful court action by the producer of a film dealing with war memorials, shots of buildings are admitted for quota, but not shots of British streets or British scenery. Scottish interests have particularly objected to the stopping of an important national film like *Key to Scotland* by an English committee. In this case a protest over the signatures of the majority of recognised British documentary directors was addressed to the Board of Trade, without result.

BAR TO DEVELOPMENT

It is widely held that the administration of the act effectively sabotages both the production and distribution of films of national interest, and prevents a greater supply of films dealing with British traditions and British achievements in industry and commerce.

Only short films under three reels may qualify for shorts quota, but the F.B.I are rumoured to have considered recently a proposal that, in view of the famine of shorts, long dramatic films of the notorious quota type should be permitted to qualify for shorts quota. It is believed that this scandalous suggestion was very appropriately turned down.

A new act seems to be necessary to relieve effectively an intolerable position, but in the meantime moves are on foot to secure a more just administration of the excepting clauses of the act.

The British Film Institute and the film section of the F.B.I. have now proposals under consideration for new approaches to the Board of Trade. It is believed that the Board of Trade officials are sympathetic to a revision of the act. More bitter quarters of opinion demand action now within the terms of the act, and suggest that films should not be turned down quite unseen by the advisory committee.

In future numbers of "WFN", Cedric Belfrage and Molly Castle, who are leaving for a world tour, will contribute special articles.

BRUCKNER SCRIPT FOR KORDA

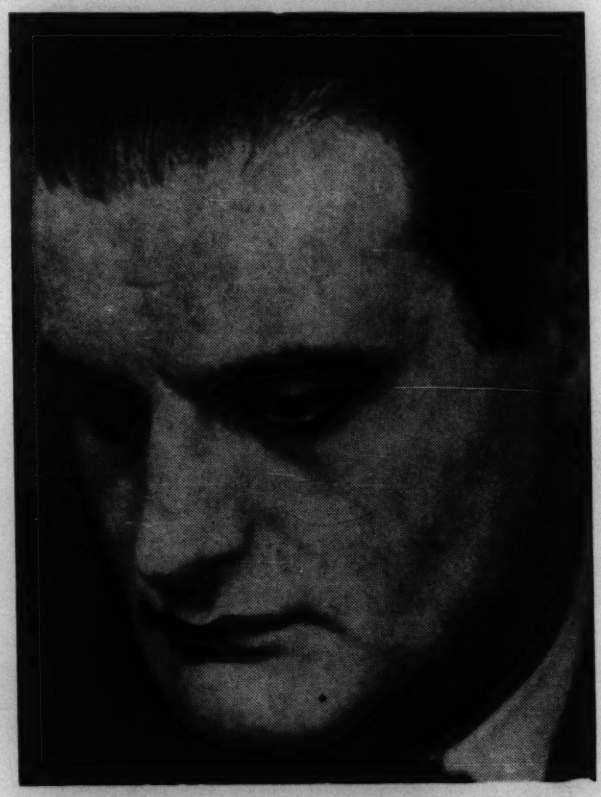
In acquiring for London Film Productions Ltd. the rights of the original film script, "Gloriana" by Ferdinand Bruckner, Alexander Korda has brought a new author to pictures. Bruckner, an Austrian by birth, is one of the most important and successful authors on the continent. In pre-Hitlerian times Bruckner was a leader of the German Theatre. His plays were translated into many languages and widely performed.

In London *Elizabeth of England* (translated by Ashley Dukes) ran, in 1931, for more than five months at the Cambridge Theatre, and two years ago the Gate Theatre produced *Sickness of Youth*. Last year the proposed performance of *Race* was prohibited by the Lord Chamberlain, a ban which drew forth a protest resolution of the Pen-Club at a meeting in Edinburgh.

The author, now forty years old, lives in strict seclusion. For many years it was unknown, even in Berlin and Vienna, who Bruckner was. The newspapers promised high prices for his identification, detectives hunted for him, and a Berlin journalist even tried the trick of pretending to be Bruckner, hoping that the playwright would then give away his secret. With the exception of a few private friends, among them Max Reinhardt, who produced all Bruckner's plays, only his manager, the Berlin editor, S. Fischer, was informed of the author's identity.

For long Bruckner did not attend the rehearsals of his plays, nor did he go officially to his premières. It was only after his greatest international successes that he showed himself—at the première of his *Timon* (adapted from Shakespeare's tragedy) in the Vienna Burgtheater.

It was not easy to persuade Bruckner to write for pictures. He had declined the most alluring offers from Ufa and Hollywood. But after a talk with Alexander Korda, which took place last



summer, he consented to write his first film script. Flora Robson will play Queen Elizabeth, Lawrence Olivier a young adventurer, and Conrad Veidt King Philip of Spain. The picture is scheduled for production at Denham.

TECHNICIANS ORGANISE

The Association of Ciné-Technicians was formed three years ago. After a somewhat chequered career, in January 1935 a small group of energetic members reorganised it and a new secretary, George H. Elvin, was appointed. Since then the Association has made considerable progress. There are now eight hundred members, and representatives in every studio. Several studios are 100 per cent strong.

The A.C.T. is the only organisation catering exclusively for film technicians in the art, sound, camera, stills, editing, scenario, and production departments. There are also sections for newsreel, laboratory and television workers.

The Association, while recognising the peculiar nature of the film industry, is endeavouring to obtain a standardisation of employment conditions. This applies particularly to minimum salaries, overtime for lower grade workers, and payment for Sunday work.

ATTITUDE TO ALIENS

A.C.T. co-operates with the authorities as much as possible in regard to the issuing of working permits to foreign technicians. While not objecting to ace men, the Association endeavours to prevent British technicians being displaced by second-rate foreigners.

The Association also runs an employment bureau which is used by many of the major companies. In addition, lectures and film shows are organised and *The Journal of the Association of Ciné-Technicians* published every quarter.

From the progress made in 1935, A.C.T. is becoming an important influence in British films. By the end of this year it will be completely representative of the technical side of the industry.

FILM

COME ON STEVE!

New cartoon expert discusses his competitors

Only God and the circulation manager of the *Sunday Express* know how many people weekly chuckle over Steve, the comic-strip horse. Roland Davies, creator of this mischievous character, is going to put him into films.

Tucked away in Ipswich, as far from Wardour Street as can be conveniently managed, *World Film News* called on this energetic young man. Last year, he and two apprentices made four thousand drawings and produced an animated cartoon full of possibilities.

Roland Davies has no artistic pretensions; fast movement and slap-stick comedy are his aim. His first attempt has action and robust humour, but as yet the continuity is weak and the timing unsteady. Now, with increased staff, he is busy on a film that will make his competitors sit up. He is using black and white for two very good reasons. Firstly, Steve is known to his public in black and white, and secondly anything but the best colour is more of a hindrance than a help.

TOO MUCH DIALOGUE

We discussed the only other British cartoon units of any consequence: Anson Dyer and his Sam series, and Anthony Gross and Hector Hoppin, Alexander Korda's group. Mr. Davies dwelt on their merits: "Dyer's animation is very good. The cartoon contains humour and the synchronisation is perfect. But the trouble is that it depends too much on dialogue." Roland Davies developed this theme: "The animated cartoon must be alive and full of speed and action. Dialogue necessarily limits action and that is why Steve himself will never speak."

"How would you compare the Sam cartoon with Steve?" we asked. His answer was interesting. "Anson Dyer is allowing stage difficulties to enter into screen possibilities. In cinema the scope is enormous. Time and space are no obstacles. Steve will try and grab every opportunity cinema has to offer."

DISNEY THE MASTER

"And how about Korda's group?" "From an artistic point of view their work is brilliant, but I'm afraid the cartoons will appeal only to a specialised audience. Disney, the master, has built up the public's interest in cartoon. Anything so outside the Disney tradition will take years to get general appreciation. Most cartoonists say that they must be different from Disney. It is ridiculous. Disney has proved himself to be a magnificent artist, humorist, satirist, and technician. The field is still large enough to hold many more like Disney. The art can be of a different shade, the humour of a different flavour, and the satire of a different edge. But let us, while not imitating Disney, accept all he has taught us."

In a converted house, Roland Davies and his right-hand man, John Rudkin Hubbard, are working at top pressure. The music track and every incidental sound effect are charted up before any key drawings are made. Roland Davies himself does these key drawings. He has no ambition to be the "boss." He believes in group working and group thinking, and judging from results he has the right idea.

FLEET STREET BLUES

Roland Davies started in art school, became a lithographer, then a free-lance. He made a considerable reputation as a motor-car and motor-racing artist. Steve's birth was sudden and accidental. He developed out of some aimless scribbling one wet afternoon.

He was taken to the *Evening News* offices and kept there. In a week, he was returned with a friendly note of thanks and regrets. Steve then called on the *Evening Standard*. That was much quicker. Very little thanks and no regrets at all. Roland Davies still had a sneaking idea that Steve was funny so he took him to the *Daily Express*. They were sorry . . . they had a comic-strip artist under contract . . . why not try the *Sunday Express*? So away they went and in twenty minutes the whole thing was settled. That was four years ago and Steve is still going strong.

FACTS AND FANTASIES

Thorold Dickenson is planning a series of intimate film revues called *Facts and Fantasies*, to be made on a co-operative basis. He himself will be the producer of the series.

The aim of the venture is to provide an outlet for the expression of new film ideas in an entertaining form. All kinds of essays in trick and natural photography will be included.

Among the contributors to the first issue will be:

Alexei Alexeieff, working in the new medium which he has perfected since he made his experimental film, *Night on The Bare Mountain;*
McKnight Kauffer in collaboration with Man Ray;
Karl Koch;
Len Lye;
Lotte Reiniger;
Basil Wright;
and others.

A later production will include a new film designed and executed by Berthold Bartosch, with music by Arthur Honegger. This film, now approaching completion, is probably the most elaborate, two-dimensional trick-film yet attempted. The photography is partly black and white and partly in Gasparcolour, and the work involves in some scenes as many as ten exposures on each image or frame.

The first revue, consisting of some half-dozen items, will occupy about forty-five minutes in running time. The production will be designed to appeal to audiences interested in fresh ideas, and will have a special interest for "news-reel" and other short-subject theatres.

MUST COLOUR FOLLOW NATURE

Alex Strasser, well-known Continental director-cameraman, is working with Humphrey Jennings on the development of Gasparcolour. He describes some of his difficulties to "WFN"

Colour film processes aim at correct reproduction of coloured objects. Theoretically all the colours of the spectrum can be recreated under ideal conditions. In practice many difficulties arise. An absolutely correct exposure is essential, and it is more important and more difficult to solve than in black-and-white film. Exposure meters are useless, as coloured filters are fitted to the lenses and the set is often lit with coloured light. Test shots are indispensable, as under- or over-exposure will alter the tone and quality of the colours. Faulty exposure can produce completely different colours.

Faulty exposure can be avoided after considerable experience but there is no latitude, and slight variations occurring within "correct" exposure range are very noticeable. Matching the lighting of close-ups with mid-shots or long shots is difficult in black and white, but jumps are not so noticeable since all differences lie within the grey scale. In colour, jumps such as these not only mean a change of tone but also of colour, so that great care must be taken to avoid the heroine's dress changing colour every few feet.

So we have to aim at continuity of colour as well as continuity of action, dialogue and music. Correct exposure is not the only factor in achieving good colour results. Many other influences play their part during the shooting of a colour film scene, *e.g.*, questions of lighting, problems of stock sensitivity to colour mixtures (in coloured objects as well as in coloured lighting), relationship of colour in and out of focus, relationship of even light and high lights. What has been said here only touches the question of "colour truth" and "colour continuity," but further problems arise in every colour film studio. It will be a long time before the film director can work with the same minute precision in colour as he does today with sound and black-and-white photography. There is still a great deal of unreliability and chance in colour camera work (with the exception of colour cartoon films, in which the conditions of shooting are altogether simpler), but these difficulties may lead to the creative use of colour outside the obvious ideal of "truth to nature."

SAYINGS OF THE MONTH

"Entertainment films are merely monstrous documentaries of actors at work."
Karl Koch.

"You can't have too much of animals and the Zoo."
Gerald Cock, as reported in television interview for *Observer*.

"Sometimes, when I consider this sleek industry of ours, I grow potentially violent. I am tempted to arson, garrotting and mayhem."
C. A. Lejeune.

MARKETS

VOL AU VENT FINANCIÈRE

Last year the French Cinema Industry reached a record low level. Total all-French productions for 1935 were only 109 films, as compared with 126 in 1934 and 157 in 1935.

No less than 83 firms were engaged on production of this meagre number of films, which means that most companies can only make one film a year. The maximum product from a single firm in 1935 was five films, and these mostly for distribution by Paramount, an American firm.

Financial figures quoted by a *WFN* Paris correspondent from *Cinématographie Française* and the Petsche report, tell the same story.

The result is, in general, that out of every three French films only one makes a profit, one may make its cost, and one flops completely.

Meantime American interests continue to cash in on the slump. The product of dubbed films has, in fact, increased from 143 in 1933 to 251 in 1935. Of these 193 were of American origin.

Dubbed films in France are limited by law to 188 a year (the present excess over this figure is due to large numbers of films passed in previous years being held over till 1935).

French producers can do nothing to prevent this sort of dumping. The Petsche report points out that the French market needs 300 films a year. French producers cannot get near this.

American firms claim that as the law compels them to do their dubbing in France, they are actually preventing excess of unemployment among artists and technicians.

G.F.F.A. Situation

Since the failure of the Banque Nationale de Crédit, the State has become principal creditor of Gaumont-Franco-Film-Aubert to the tune of 266 million francs.

Offers of reorganisation from a big group of bankers, from Fasquelle—noted publisher—in conjunction with Thompson-Houston, and even, it is said, from M.G.M., have all failed owing to the enormous liabilities involved.

Trade Vetoes State Action

French official quarters planned not merely to bolster up G.F.F.A. but to reorganise the entire industry as well. Maurice Petsche—former Under-secretary of State—issued a report, on which a series of decrees were planned. These, it was said, included a clause forbidding production unless 60 per cent. of the estimated costs were paid up before shooting, a tax on foreign films, and a central film fund ("Fond du Cinema"), obtained from royalties collected at the box office by the Association des Auteurs de Film. With unusual unanimity, the entire industry protested, and prevented ratification of most of the decrees.

1933:		
228 new firms add capital..	70,259,000 frs.	
Increase of capital by existing firms	3,430,000 frs.	
Total ..	73,689,000 frs.	
Losses through reductions of capital, bankruptcy, etc...	23,125,000 frs.	
Balance	50,564,000 frs.	
1934:		
202 new firms add capital..	20,034,000 frs.	
Increase of capital by existing firms	817,200 frs.	
Total ..	20,851,200 frs.	
Losses through:		
Reductions of capital ..	2,200,000 frs.	
Bankruptcies, etc., of 88 firms*	160,000,000 frs.	
	162,200,000 frs.	

(*The losses of Haik, Osso, G.F.F.A.: 130,000,000 frs.)

	Losses ..	162,000,000 frs.
	Increases	20,851,200 frs.
		141,148,800 frs.
1935:		
158 firms add capital of ..		17,327,000 frs.
Increases of capital.. ..		9,802,500 frs.
		27,129,500 frs.
Losses through:		
Reductions		1,350,000 frs.
Bankruptcies, etc. ..		10,426,000 frs.
		11,776,000 frs.
	Increases	27,129,000 frs.
	Losses ..	11,776,000 frs.
		15,353,000 frs.

FILM FINANCE IN GERMANY

At a recent conference, attended by all the officials of German film departments, it was pointed out that the government had no intention of monopolising film production, and that the Ministry of Propaganda would, on the contrary, prefer to see more private capital interested in the German film industry.

These declarations underline what previous developments had already indicated: that there is strong competition between two German film concerns, Ufa and Tobis. Ufa still belongs to the former Minister Hugenberg, but his political influence has vanished.

The Tobis company has recently been taken over by the Reich. So the government is, in fact, controlling not only such firms as Rota, Europe and Syndicate Films—which formerly produced nearly 50 per cent. of the independent German productions—but supervises, too, the rest of the former free-lance productions. Tobis being the only sound system allowed in Germany, the government influence cannot be denied. It is interesting, therefore, to learn that recently Tobis itself has announced the founding of its own producing company called Magna film. It seems that Reich activity in film increases.

THE GERMAN FILMBANK

It has now become difficult to make films in Germany. Firstly, production costs have increased, on an average, about 60 per cent. Capital is very scarce and the only possibility of getting financial backing is from the Filmbank. It is to this Filmbank that all applications have to be made. Ufa, last citadel of monarchist reaction, has its own method of getting financial backing, but the economic condition of this concern, according to its most recent report sheet, is bad. Syndicate Films get credit from the Reichskredit Gesellschaft for their productions. The rest of the film industry has to turn for financial backing to the Filmbank.

On the Board of the Bank, which is run as a limited company with no obligation to publish its balance sheets, are directors of large German banks. Before producers can get credit it is necessary for them to apply to the Reichsfilm Dramaturg, an official department led by reliable members of the Nazi party, for approval of the synopsis. A few months ago the censorship of scripts was abolished but, in actual fact, it is impossible to get credit from the Filmbank until the Nazi Dramaturg has accepted the content of the film.

MULTIPLE CENSORSHIP

Another application has to be made should a company want to be supervised by the Reichsfilm Dramaturg during the production. This does not mean that on completion the film will necessarily be passed by the Board of Censors. It must not be forgotten that there are warring partners and that a film approved by one may be refused permission by the other. For instance, in a film adapted from a novel by Selma Lagerlof, the action of which took place in the country, there were two peasant families. The first family had one son, the second family one daughter. The Ministry of Agriculture objected to the film on the grounds that good Aryan peasants have not one child but several, and a great deal of hard work was necessary before the film was passed.

PRODUCTION OBSTACLES

Costs for a medium-sized production in Germany average about £25,000. The producer generally gets in advance a guarantee of 60 or 70 per cent, *i.e.*, about £15,000. He may get another £2,000 or £3,000 for the sale outright in foreign countries. Therefore about £5,000 to £7,000 is still to be brought in. But as the producer must have the agreement of Reichsfilm Dramaturg and the Dramaturg of the Filmbank before he gets credit, it takes a long time and a lot of money before he can really start. Needless to say, the necessity of getting consent from the different officials means a considerable number of changes in the film.

If, finally, the producer happens to overcome all these obstacles, he gets bills from the distributors and on these bills can obtain money from the Filmbank. But there is a final condition. He has not only to pay 1 per cent. over the usual discount rates of the Reichsbank, *i.e.* 5½ per cent., but he has to pay an extra commission to the Filmbank amounting to 4 per cent. of the credit he is asking for. As the Filmbank is financing about eighty films a year, its interest income amounts to about £50,000 or £65,000 with very little risk.

WORLD OF FILMS

ATTEMPT TO SABOTAGE BRUSSELS EXHIBITION

At a February meeting in Berlin of the FIPRESCI (Federation Internationale de la Presse Cinematographique), Italian, German and French delegates made a combined attempt to prevent future meetings of the Brussels Film Festival.

Film producers of many countries welcomed the successful inauguration of this international film competition at Brussels in 1935. Its organisers intend to repeat it periodically.

"The committee draws the vigilant attention of the FIPRESCI to those without official authority who attempt to organise so-called 'international' film exhibitions in any country."

This was the resolution passed by the Italian, German and French delegates. Mussolini's organisation, the IIEC, is said to have manœuvered this result.

They further demanded that, in future, the papers relating to proposed international exhibitions should be forwarded to the FIPRESCI in order to avoid overlapping of activities and in order to check on the official standing of the organisers.

The Belgian delegates abstained from voting.

In Brussels the resolution was read as an attempt to restrict international film competitions to the Biennial Exhibition at Venice. It evoked a storm of protest, accompanied by strong feeling that the Belgian delegates to Berlin should have taken a firmer stand.

The majority of members of the Belgian Screen Press Association demanded the withdrawal of Belgium from the FIPRESCI. One section of British opinion strongly favours the independent attitude of the Belgian delegation.

They express dissatisfaction with the organisation of previous festivals run by the IIEC.

WAR THREATENS VENICE EXHIBITION

Will the 1937 Venice Exhibition of Cinematography be an international exhibition?

This is the poser facing the organisers of the biennial Venice film congress.

Italian opinion maintains that the Italo-Abyssinian situation will not affect the congress.

But the impression is that Venice will not see many European films. A correspondent of the Berlin *Weltkunst* writes:—

"It is unlikely that the Italian adventure in East Africa will be terminated this summer. It is, therefore, highly improbable that France, England or Russia will take part in the Exhibition."

"WAR IS HELL" DIRECTOR JOINS SCHACH

Victor Trivas is coming to England. He directed *War is Hell*, a film which commanded wide attention when shown in England three years ago, and suggested how, by symbolical use of the film medium, great subjects could be cheaply expressed. This young Russian art-director began his career as the author of the script of *The Brothers Karamazov*—not a bad start.

Then he became a director. His first production was known as *War is Hell*. It was an indictment of war, made by four soldiers of different nationalities who met in a ruined dug-out between the trenches. Trivas then went to Paris. He started work on a revolutionary idea; an adaptation of Victor Hugo's novel "1793." The project fell through. He became a director again. Using unknown actors, Trivas made a success, *Dans la Rue*. After that he wrote scripts for Granowsky, director of *Moscow Nights*, and others.

Now Trivas is coming to this country. Max Schach has engaged him to direct for Capitol Films. What will be his first English film? A novel by the Russian poet, Pushkin, or a modern theme? One thing is certain. Trivas will stamp every film he handles with his remarkable personality.

AUDIOSCOPIKS

An experiment in the three-dimensional screen, in the shape of a short colour trick film, will be shown in London shortly. It is called *Audioscopiks* and marks another step in the progress of the cinema. When the film is run at the Empire shortly the public will be given spectacles through which to view it, with one lens red and the other green. Without the spectacles the film would appear a colour blur.

No longer are figures bounded by the two dimensions of the screen. Not only do they have the advantages of a stage production, but they can project themselves toward the audience. When a girl swings, she swings out toward you and her feet seem in close proximity with your head.

Metro-Goldwyn-Mayer, producers of the film, will not try a feature film until further invention has overcome the need of spectacles.

A similar solution of the stereoscopic problem has been frightening audiences of the Casino de Paris for some months.

NEWS FROM ABROAD

Berlin has started telephone-television transmission for the Leipzig Fair. Telephone-television transmission costs approximately 5s. for three minutes.

Mussolini told Leni Riefenstahl, during an audience accorded her in Rome, that before he had seen *Triumph of the Will*, a film of the Nazi Congress in Nuremberg, he had no belief in realist films.

Wilfred Basse, director of the realist film *Germany Yesterday and To-day*, is working on an educational film series for the Ministry of Culture of the German Government.

The film rights of Sinclair Lewis' anti-fascist novel, *It Can't Happen Here*, cost approximately £50,000. The film will not be made.

La Garçonne, Victor Marguerite's sensational novel, which has been made into a film, has aroused strong demands for censorship in Paris.

Switzerland plans to build studios and produce films.

The Quai d'Orsay Foreign Secretary in France runs his own propaganda film organisation. During last year, this unit distributed in foreign countries 139 pictures, most of which were actuality films.

In Copenhagen, Paul Fejos, director of Annabella's Hungarian film *Marie*, is still cutting the material of his Madagascar actuality film.

The social documentary of Mexican fishermen, *Pescados*, photographed by Paul Strand, has been completed, and is now being shown in Mexico City. The music was written by the leading modern Mexican composer, Revueltas.

The inventor of the "Leica" camera, Barnach, has died in Berlin.

In Prague, a realist film *Intellectual Revolution*, has created wide discussion. It compares the 1918 bloodless revolution in Czecho-Slovakia with events in Germany and other countries. The film was directed by J. A. Holman.

Zoltan Korda is leaving presently for Jerusalem to take some shots for the Lawrence of Arabia film, *Revolt in The Desert*. His technical adviser is Colonel Stirling, Lawrence's Chief of Staff during the campaign.

Egypt has made its first operetta film *Wehdad* in the new Misr Studios at Cairo.

BROADCASTING

GILLIAM QUIZZED

PLANS AND AMBITIONS OF B.B.C. ACTUALITY

Laurence Gilliam, producer of the B.B.C. actuality programmes, the radio equivalent of documentary films, is 28. Coming down from Peterhouse, Cambridge, in 1928, he spent three years in the H.M.V. works, learning the trade. There followed a year of free-lance journalism, ending with a permanent job on the *Radio Times* as feature-writer. He transferred to Drama Department in October, 1933, where he at once began his present task of bringing the real thing to the microphone in constructive form.

Major productions include the Christmas Day programmes of 1933 and 1934, the Jubilee programme "Twenty-five Years," and the summary of 1935, "Twelve Months Back."

Last November the G.P.O. group of documentary film directors invited Gilliam to give them a

special relay of a new actuality programme as a starting-point for a mutual discussion of working methods.

Gilliam outlined the early history of broadcast actuality. Reality, he said, came to the microphone in three ways: straight representation of public events, landline relays from specific localities, and magazine items staged in the studio such as the "In Town To-night" series. The feature-actuality emerged as a combination and extension of these three methods.

Gilliam emphasised the early difficulties of assembling raw material by landline relay and steel-tape recording. A creative approach to sound recording became possible with the acquisition of a mobile recording van equipped with disc-cutting apparatus. This enabled the producer to direct his own recording on the spot. Disc recording added another creative element in re-recording, the controlled mixing of two or more sounds on to a single disc. The equivalent of film cutting was still a laborious and clumsy affair, dependent on the accuracy of an assistant in dropping the pick-up needle on to the correct groove of the disc at the right moment during transmission.

Nursing the Audience

With this cumbersome equipment four big programmes, made up entirely from recorded natural sound with a connective commentary, were done: "Hopping Holiday," "Bank Holiday," "Gale Warning" and "Cable Ship."

Questioned on why the natural sound in these programmes was only used to illustrate the action already described by the commentator, Gilliam replied that the use of sound to tell its own story would have to develop gradually. Comprehension by the audience was the first essential. As audiences grew more accustomed to interpreting the meaning of a sound image, and as producers solved the problem of replacing speech with clear-cut and dramatic images, the constructive use of sound would emerge.

Recently Gilliam invited the same group of directors to Broadcasting House to hear the New Year programme "Twelve Months Back" and to discuss progress in the actuality field.

He described how the coming of a new technical device called the Gramophone Mixer had brought the actuality producer the equivalent of cutting, and had also simplified re-recording.

The new mixer is a bank of six turntables with calibrated pick-ups and volume controls on a local control-panel. The calibrations on the pick-ups give change-over facilities to a precision of 1/10th of a second, while the local control-panel makes possible the simultaneous mixing of sounds from the discs running on any of the turntables.

Six programmes have been done on the Mixer: "St. Giles's Fair," "Harvest Home," "Dinner is Served," "Twelve Months Back," "Fog," and "Shrove Tuesday."

Encouragement Wanted

Meanwhile new mobile recording vans are on order. These, when completed, will be available to the Regions so that material for the programmes may be collected from all parts of the country.

"But actualities still tend to be a straightforward microphone reflection of an existing subject," Gilliam continued. "We do not yet have sufficient encouragement to enforce a really interpretative method. We badly need an articulate public—a body of helpful criticism (and so says *WFN*). As it is we are in the experimental stages and must go slowly."

SOVIET OPERA AT B.B.C.

Shostakowitch's "Lady Macbeth"

"Oedipus Rex" broadcast on February 12th, and "Lady Macbeth" broadcast on March 18th with Albert Coates conducting, are the most important events of this season's B.B.C. concert programmes.

Shostakowitch belongs to the school of young Soviet composers. His latest opera KATRINA ISMAILOWA is a love story which is treated very naturalistically. The opera had a tremendous success in Prague and other Western European countries.

"Oedipus Rex" demonstrated Stravinsky's remarkable sense of style in drawing inspiration from every age of music and in leaving the whole a perfect shape, satisfying every aesthetic and emotional demand. But since the established idea of "originality" dies hard, it is easy to see why Stravinsky's later works are regarded with disfavour. Another difficulty is his later method of dramatic composition. The set, stylised musical numbers, the Latin words, and the masks worn by most of the actors combine to give the impression of an impersonal comment on Sophocles' drama rather than a re-enactment of it.

A deep contrast to this method appears in "Lady Macbeth." Here the music is the terrible sadistic drama itself, and it is only in the remarkable entr'actes that Shostakowitch makes detached comments on the previous gruesome events on the stage.

Let us hope that the critics have given this work a better welcome than they handed to "Oedipus Rex." One London critic expressed amusement at Jocasta's lovely aria in Act II. But maybe it is a compliment to the music to have stirred up any emotion in him at all.

B.B.C. AND EDUCATIONISTS' POLICY CLASH AT E.A. CONFERENCE

At the January conference of Educational Associations, educationists discussed broadcasts to schools with the Central Council for School Broadcasting.

On information given at the conference, the B.B.C. lists three main types of broadcast in its programme of Broadcasts to Schools for this season. Two of these types conform to the existing class-room technique.

The third group prescribes "broadcasts which supplement school studies and experience on the imaginative side." This hints that the microphone can dramatise the events of everyday for the schools. But actuality for the schools has so far been confined to special events like the launching of the *Queen Mary*.

CLASS-ROOM LIMITS

It was suggested that the Council treats broadcasting too much as an illustrative aid to the curriculum and forgets that broadcasting can bring to the classroom vivid and necessary sound-pictures of contemporary life.

"Will the B.B.C. use its power to bring day by day to the schools what the ordinary curriculum cannot provide—or will its horizons continue to be bounded by the old classroom limits?" was the principal motion put to the Council.

It is significant that Dr. W. W. Vaughan, Chairman of the Central Council, ended a recent essay on school broadcasting with the words, "Can we not use it less clumsily?"

AND TELEVISION

MANIFESTO

By Alberto Cavalcanti, Cedric Belfrage, Thorold Dickenson, John Grierson and Graham Greene

We appreciate the fact that television must develop slowly. We appreciate the need for a preliminary period of test and experiment. We realise that from the television qualities and B.B.C. monies at first available we can only expect the simplest results. But we remember with concern that the tradition of radio is to REPRODUCE. We ask an assurance from the B.B.C. that the new medium—at least in part—will be used to CREATE.

Part I

THE USE OF FILM

TELEVISION MUST BE KEPT WITHIN THE LIMITS OF EFFECTIVE VISUAL PRESENTATION.

Magic lantern levels and direct demonstration from maps, etc., should not be despised if they give a higher quality of definition. Better good magic lantern than bad film. Better good information than crude æs.hetic.

CONSIDER FIRST THE FIELDS WHICH ARE NOT NOW EFFECTIVELY COVERED BY THE MOVIE THEATRES.

The announced programme—with its emphasis on news-reel and ciné-magazine—suggests an imitation of the trifles now satisfactorily supplied to the public in its weekly film programmes.

A repetition of film news-reels is superfluous and beneath the level of news announcement we expect from the B.B.C.

Far better to have the B.B.C.'s own news service, with simple illustrations. This need not be dramatised like *The March of Time*, but might be presented with a straightforward use of maps and stills. It might incorporate different points of view and different levels of appreciation.

Let the B.B.C. in these matters create standards for the film trade, and not vice-versa.

CONSIDER THE MORE PRIVATE ATMOSPHERE IN WHICH TELEVISION WILL DEVELOP.

Television represents showmanship to the same people who go to the theatres, but to the same people in a different mood. The atmosphere of the home and the smallness of the screen emphasise the privacy of television.

It should not be taken for granted, therefore, that film sequence can satisfactorily be transferred to the television screen.

The B.B.C. should consider the possibility of television sequence being a new craft which must be discovered and built up by the B.B.C. itself. A training in *existing* film technique may be less useful than is now supposed.

With these qualifications, film may be regarded as a principal factor in the television scheme.

FILM PROVIDES A STORE AND LIBRARY FOR IMAGES. IT GIVES RANGE TO TELEVISION.

FILM PERMITS EFFECTIVE AND RICH EDITORIAL WORK. IT ALLOWS TELEVISION A CREATIVE AS DISTINCT FROM A REPRODUCTIVE ROLE. TELEVISION AS AN ART MEDIUM DEPENDS ON THE USE OF FILM.

FILM ELIMINATES CLUMSY METHODS OF TIMING.

Present B.B.C. methods of production, while preserving—and over a large part of the field rightly preserving—direct contact with broadcasters, appear to the film mind naïve. The organisation of production through many microphones and many cubicles allows of only the simplest forms. Where mechanical means can ensure the consideration and reconsideration of sequence and *tempo*, and determine beforehand the technical perfection of a broadcast, it is foolish not to take advantage of mechanical means.

FILM PERMITS EXPERIMENT.

Most important criticisms of B.B.C. working are as follows: The administrative and executive staffs are too detached from each other: consequently, the creative staff lacks the incentive of real responsibility. The fear of mistakes tends, in both staffs, to create inhibition, diminish energy, cynicise ambition and weaken results.

The preparation of programmes on film will enable the creative staff to experiment, and the administrative staff to consider experiment, before broadcast.

FILM ESTABLISHES TECHNICAL STANDARDS.

A film basis for television will give to the B.B.C. what it has long lacked: a body of established technical standards which personnel may consider and absorb and develop. It will give the B.B.C. an effective body of criticism. It has been difficult to build a body of criticism among the evanescent impressions of direct broadcast.

Part II

THE PSYCHOLOGY OF THE AUDIENCE will be published in next month's WFN.

Edward VIII and Broadcasting

It was a matter of common belief if not of knowledge that His late Majesty was a devoted listener to the B.B.C. programmes. Many believed that he exercised an indirect but powerful influence on B.B.C. style and programmes.

The maintenance of the dignities and respectabilities of an old but swiftly passing generation has been a principal feat of Sir John Reith's directorship.

The conjecture now is what the influence of the new King will be on Broadcasting House. His methods are less obviously ceremonial. He gives daily evidence of a practical common-sense outlook on national problems fitted to our time and mood.

One paper already reports the discarding of the celebrated but ornate microphones of Buckingham Palace. The King, with admirable directness, decides to make his Empire broadcast from the B.B.C. itself.

TELEVISION TODAY

ALL OVER THE WORLD

BRITAIN

Structural alterations at Alexandra Palace are nearly complete and the building is now ready with Baird and Marconi-E.M.I. transmitters installed. Tests, beginning in April, will continue for two months and regular programmes are expected to start in the early summer.

The first regular transmission service will occupy three one-hour periods each day: 3 to 4 p.m., 6.15 to 7.15 p.m. and 9.30 to 10.30 p.m., with no transmission on Sundays.

Gerald Cock, television director, in a special

NEW TELEVISION H.Q.
Alexandra Palace

communication to *WFN*, indicates a concentration for the first months on demonstrating television itself, rather than any approach to creative handling. Programmes will include one hour's vaudeville a day and a maximum of topicality and news value.

Large-scale mass-production of cheap sets will almost certainly be delayed until radiation results are known and until the demand can be more accurately assessed.

Luxury Market

Prices of the first sets on the market will probably range from £50 to £100. The existing 10s. will cover private reception of television, and as soon as regular transmission begins some thirty viewing-rooms will be opened in London for public inspection of programmes and sets.

Birmingham and Manchester are expected to be the next transmission centres, and Post Office engineers are busy laying the Birmingham-London stretch of the £1,000-a-mile coaxial cable necessary for television land-line relays. The Birmingham-Weedon section is already completed.

An announcement by the Postmaster-General emphasizes that the television service will have to be developed gradually and that many difficulties will have to be overcome before a service can be provided on a national scale.

FRANCE

Since February 18th regular transmissions, both direct and film, have been in operation daily between 4.0 and 4.30 p.m. from the Eiffel Tower on the Barthélemy system.

GERMANY

Three separate activities: Regular transmission service and public viewing-rooms in Berlin. Development of telephone-television by the German Post Office on the Baird system.

Secret military research under the Goering Air Ministry.

RUSSIA

Since the first experimental transmissions from Moscow in 1931, television has been in the hands of the Russian Post Office.

Recent reports state that transmission quality has reached a high standard.

ITALY

Programme progress reported in direct transmissions from E.I.A.R., Rome. New stations contemplated in the near future.

CZECHOSLOVAKIA

Public interest aroused when television was demonstrated at the Prague radio exhibition in 1934.

Research has been concentrated in the Technical Institute of Bodenbach, on the German frontier.

HUNGARY

Mihaly's transmission system now subsidised by the government.

U.S.A.

R.C.A. reported as putting 1,000,000 dollars into television development, and building an experimental station to open in April or May.

De Forest, inventor of the triode valve, researching on mechanical scanners to obtain a larger picture than at present practicable with cathode ray tubes.

JAPAN

Television Institute founded in 1935 now working under government auspices.

WHO WILL MAKE B.B.C. FILMS

The need of using film for television programmes has prompted the B.B.C. to set up its own film unit and arrange for sources of film supply in Wardour Street. Gerald Cock, director of television, has advertised widely for 1 music director, 2 stage managers, 3 producers, 1 special programme producer, 1 assistant producer, 1 film assistant, 1 male announcer, 1 female announcer, 1 hostess, and 1 artists' booking assistant. These, presumably, will act as a basis of the B.B.C.'s staff for film production.

Appointments rumoured but not confirmed are Cecil Lewis, radio producer and one-time film director for B.I.P., and Dallas Bower, director of *The Path of Glory* and author of *Plan for Cinema*.

It is believed that Cock's interest concentrates on the use of newsreel material and on excerpts from films which may prove, in effect, trailers for the fortunate subjects selected. Comments by detached observers of the calibre of Alistair Cooke may, however, relieve the publicity element.

Other items announced by Cock are illustrated talks, drama talks with illustrations, posed scenes, industrial exhibitions, fashion shows and interviews with personalities.

WARDOUR STREET SUPPLIES

The B.B.C.'s association with Gaumont-British assures it of excellent sources of supply for news-reel material and interest programmes. Contact with the units of Andrew Buchanan and Bruce Woolfe assure it of first-rate quality in production. A varied programme may, however, suggest other and more varied sources of supply, with some emphasis on the editorial duties of the B.B.C.'s own film staff.

The luxury or novelty or technician ownership of the first television sets must necessarily limit the B.B.C.'s obligations on the creative side of their work.

WE HOPE THAT

News-reels will continue to co-operate, and avoid ungainly squabbles over exclusive items.

The great Flaherty will soon come riding home on his elephant.

The parsons who now run their own Sunday shows will come to terms with the parsons who ban all Sunday cinemas.

The Russians' notorious inefficiency in film distribution will be seen to in the third Five Year Plan.

The Film Institute under a new and powerful management will improve its public position.

The B.B.C. will get better fight-commentators—preferably with watches.

Among the Kordaic thunders we may one day hear the still, small voice of G.-B. announcing its production policy.

The present war-tension may produce another great film on war.

The news-reel executives who asked for "a *March of Time* by Tuesday" will presently find enlightenment.

The Ministry of Agriculture will continue the film policy of the E.M.B., and promote films of agricultural research.

CRITICISMS

ROMANTIC ANARCHIST—

JOHN GRIERSON WRITES:

Chaplin carries in his name so much of the history, tradition and past brilliance of cinema that it is difficult to criticise this latest work. Personal affection is the death of good judgment. Many press criticisms—Greene in the *Spectator* and Cooke on the B.B.C. were particularly good—have reflected the difficulty.

The theme—in so far as there is a theme—is that our rationalised world is crushing the individual—and that there is no place for a free and lively spirit in the world of machinery, big business and police. Chaplin is as much of a misfit with the workers as he is with the bosses. He fears the workers only a little less than their masters. Positively, there are many superb gags and enough of Chaplin's brilliant dance and mime to make any film distinguished. Negatively, it is disconnected and, in its overtones, sad, sentimental and defeatist.

Chaplin has taken life seriously enough to make an indictment against its present slaveries, and must be judged as seriously as the issue he raises. His sympathies are fiercely against exploitation, but he proves himself the loosest of thinkers. His position is that of the romantic anarchist. His hatred of capitalist machinery and organisation gets mixed up with the anarchist's hatred of all machinery and organisation together.

It is recognised that the only solution Chaplin could offer is a call to personal bravery. But he chooses a doubtful bravery. Taking to the high road is as near to suicide of the will as makes no matter.

Funny situations succeed each other and demonstrate great comic invention and execution. They become curiously more depressing as this romantic and trifling issue begins to emerge. The critics have said that Chaplin made the mistake of putting his best laughs in the first part. This is a wrong estimate. The truth is that you cannot laugh very heartily with a corpse in the house. This is not a reflection on the comedy but on the atmosphere. Chaplin himself chose it.

Chaplin's usual collection of stock characters and sentimentalities—the waif held for vagrancy, the dying father, the children begging for bread, the stealing of a loaf—look somewhat mannered. We may endorse his sympathies but not his clichés. His maintenance of pure mime with background music seems equally old-fashioned and uninspired.

Avoiding the possibilities of sound—and there are other possibilities than dialogue—he merely demonstrates that he has lost interest in the technique of his art. He has, under the new régime, discovered nothing and created nothing out of its vitalising powers. In this, Chaplin proves yet again how near the anarchist may be to the die-hard Tory.

So, in spite of Chaplin's unique claim to our respect, and the basic genius of his comic figure, this last work proves to be doubly depressing. In his social statement and in his technical statement he has no progressive sense of belief to offer either his public or himself. He is funny but not gay. When his brilliance should inspire, he only dispirits. Chaplin has failed to bring forward his creative power into these Modern Times. He is out-of-date. Paradoxically, *Charlie at the Rink* and *Charlie the Champion* are as fresh as ever.

OR MASS MAN?

CONTROVERSY OVER MODERN TIMES

IVOR MONTAGU REFUTES:

The chiefest waste of time is to gas about what is good and what is bad in Charlie's film: how it's got no plot and no story, the incidents and even gaps repeat themselves, the end doesn't solve anything, the pathos flat, the heroine hard, technique deliberately out of the Ark—in a thousand ways we can prove to ourselves it's the worst film Charlie has ever made. What's the use, when it still remains so much more enchanting than the films that anyone else makes? Charlie's films are *sui generis*; we can carp at them if we like, it still remains we'd rather see them than anybody else's we can think back and remember since we saw the last.

Why? It's not just manner, the timing of his gags, the rhythmic whatnot with which he, as no one else can, dives into an inch of water, it's matter inseparable from these. What is his matter? I remember an Amtorg official who once set himself this question. He craved an interview with Charlie. "I will determine Chaplin's orientation to the revolution once and for all," he announced firmly. We arranged it. The little man was on the set and in his make-up. Fixing his visitor in an armchair, he turned on him for some minutes the batteries of his charm. The visitor was hypnotised. After a more than ordinary abject reply from the guest, Charlie enquired mischievously: "But I am surprised to hear you say that. Aren't you then a Communist?" "Not exactly," replied the official. "What then?" "Well—you might call me a Soviet Conservative." It was not Charlie's relation to the revolution that had been established.

Charlie can be elusive, it is because he is undifferentiated. He is a member of the undifferentiated mass. When we accuse him of being an anarchist, we forget that the mass consists of individuals.

The mass-man may pass through various stages of conscious binding to society. He may be class-conscious. At a higher stage, he may be a party-man, a developed and conditioned unit of a new synthetic whole, the historically significant party. In one way or another he may exhibit social qualities of this kind. But to complain of a mass-man, who does not exhibit social qualities, that he is not a mass-man is absurd. It is an error than can be made only by those outside the masses who know them only as strange beings outside the frame of their windows, and who, when they meet them in the streets, are impatient with them because they do not each conform to the figure in their Marxist book which, after all, being an average, never was a real person.

It is significant, in contrast with the successful rescue of the orphan in *The Kid*, that here the task is so hopeless that no deliberate rescue is even mooted; the tramp is lucky enough that chance has saved one, Paulette, without either daring to bother about the sisters. The proletariat will sense this. They will be grateful to the Charlie who, alone in the Western cinema world, has dared to put on the screen speed-up, unemployment, starvation, riots, without bunk about recovery and order. It is significant that the Fascists have banned Charlie. The Mussolini who awarded Flaherty a gold medal, the Goebbels who declared the Aran fairy-man, living in a vacuum in respect to his fellows and pretending the sea was his only enemy, "to incarnate that patience and those virtues which the leader wishes the German people to possess," these know on which side of the barricade stands Charlie in *Modern Times*. *Modern Times* is in no sense a protest against "the machine age." Charlie is not Gandhi. He does not want the spinning-wheel. He is on the friendliest terms with the most complicated machinery. Is it not significant that when the machine plays with him and his companion it never even hurts them? His protest is *against the machine in the hands of the boss:* against mass production—when *speeded up*, against television—*used for bullying*, against the new feeder—fastened to the worker *by command*. In life as in his films, Charlie's horror is of being constricted. He hates war, he hates capitalism, not because of any political theory, not even because he loves the workers or humanity in general, but *because he himself has felt the pressure of poverty and the pressure of conscription*. Never has he forgotten the class from which he came.

BEST CRITICISM OF THE MONTH

GRAHAM GREENE in the "SPECTATOR"

Sesquippledan Verboojuice. Eloquent Rapsodooce

"I've been timid, O'Man. I've been holding myself in. I haven't done myself justice. I've kept down the simmering, seething, teeming ideas. . . ." The voice of Mr. Polly's friend Parsons came irresistibly to my mind as the vast expensive Korda-Wells film of the future ground noisily on its way, as I watched the giant aeroplanes, the stream-lined tanks, the bright complex meaningless machinery of Mr. Wells's riotous fancy. . . .Parsons too was an idealist.

Nevertheless a third of this film is magnificent. No one but the author of *War in the Air* could have created so vividly, with such horribly convincing detail, the surprise air raid with which the great war of 1940 opens; the lorry with loud speakers in Piccadilly Circus urging the crowd to go quietly home and close all windows and block all apertures against gas, the emergency distribution of a few inadequate masks, the cohort of black planes driving over the white southern cliffs, the crowd milling in subways, the dreadful death cries from the London 'bus, the faceless man in evening dress dead in the taxi. But from this point the film steadily deteriorates, though the world's reversion to barbarism, the plague, the small parochial dictator who carries on twenty years later the same war with the same slogans against his parish neighbour, like a mediaeval Della Scala, has the acuteness and authenticity of a lesson properly drawn from history. It is with the intrusion of Mr. Wells's "Great Conspiracy," an organisation of airmen working together from a base in Basra to clean up the world, that the film begins to lose all its interest in the clouds of Mr. Wells's uncontrolled fancies, vague, optimistic, child-like. "I am Wings over the World," the strange airman persistently and irritatingly replies to the robber leader's question, "Who are you?" As Mr. Polly remarked when he saw Parsons' window-dressing, "The High Egrugious is fairly On.". . .

Out of the simmering, seething, teeming ideas of Mr. Wells there emerges, after the reformed dresses, the underground city, the new machinery, the classless society, the television, the tiny wireless sets worn on the wrist, the endless little mechanical toys, the realisation that something after all is still missing . . .

But it comes as a shock to his audience that Mr. Wells can think of no less old-fashioned a way of appeasing this sense of dissatisfaction than by shooting two of his characters at the moon. ("The best of life"—nobody in this film speaks less bookishly than that—"lies nearest to the edge of death,") and the film closes with a sky of stars and some hollow optimistic phrase about the infinite spaces and the endlessness of man's future progress. It is in such smug and sentimental terms that the characters in this film always speak. Only Mr. Polly, I think, could find the right words to describe their embarrassing eloquence. "Sesquippledan," one can almost hear him saying, "sesquippledan verboojuice. Eloquent Rapsodooce."

When the noise and the shouting has subsided it may be possible to suggest that M. Sacha Guitry's *Bonne Chance* is worth a dozen *Things to Come*, whether you consider it as cinema, as entertainment or even as social criticism. It is a charming silly film in the Clair *genre*, a lyrical absurdity. It reminds one again that only the cinema and music among the arts have been able to convey this sense of poignant happiness, the quickness and lightness and transience of a sensation you cannot call by any name so heavy as joy: "the phoenix hour": the nearest to a Utopia poor mankind is ever likely to get.

We are disappointed that—

The English studios still make no move to develop short comedies.

* * *

The Film Section of the F.B.I. has not yet been able to define a Quality Clause for the proposed new Quota Act.

* * *

No word has recently been heard of Korda's *Conquest of the Air*.

* * *

Britain, once the biggest Travelogue maker in the world, is prevented by Act of Parliament from carrying on this fine tradition.

* * *

The Colour-film should have chosen *Becky Sharp* to carry its banner.

* * *

Ned Mann's brilliant trick-work should have been kept in an American circle.

* * *

The 16 mm. sound projector has not yet been standardised.

* * *

No British manufacturer makes a nice, cheap zoom-lens.

* * *

B.I.P. has not yet announced its educational film policy.

* * *

There is no apprenticeship scheme in the film industry.

Under the sea with Painlevé

Sea bottom or Aquarium

Jean Painlevé, son of the late French premier, makes films of aquatic life. Well aware that his films will be seen by few and convinced that they cannot pay, this young man devotes his life and fortune to the development of the scientific documentary film. He has subsidised the "Institut de Cinématographie Scientifique" and triennial congresses are held to discuss relevant film problems.

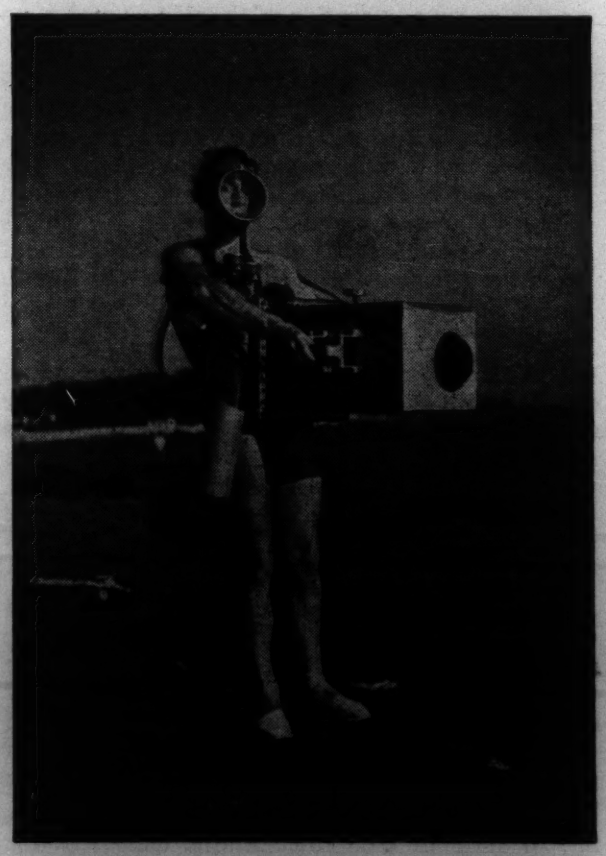
Painlevé gets no government help for his scientific experiments. His story reads like that of an idealist, but his approach to films is strictly that of a scientist. As he refuses to romanticise his subjects or give way in any respect to "box office," he is able to finance few films.

Painlevé is not troubled by the complicated problems of scientific filming. "You need," says he, "five thousand to two thousand pictures a second for filming movement of wings, currents of water, air or dust; for filming under water you need artificial light at the rate of 8,000 watts per cubic metre of water."

Under-water work for him has been facilitated by the recent invention of an apparatus that dispenses with the use of heavy diving dress. It is similar to a gas mask and is sufficiently practical to have been adopted by the French navy. The apparatus is called "Scaphandre Le Prieur," and has led to the formation by Painlevé of a club which trains its members to use the device for submarine filming, rescue work and even aquatic sports.

But according to Painlevé the most accurate under-water photographs can only be taken in an aquarium. The real sea offers too many difficulties. Tides, currents, wandering sands all present a problem, but even with brilliant sunlight, satisfactory pictures cannot be taken much more than three feet below the surface.

Painlevé experiments with colour, but is loath as yet to give an opinion on its value in scientific work.



Painlevé's Under-sea Apparatus

MEETINGS and ACQUAINTANCES

By ALL HANDS

ERICH POMMER, great figure of Germany's golden age, producer behind Lang, Murnau, May, Charrell and von Sternberg's *Blue Angel*, has arrived to take up a production unit for Korda.

Has arranged to make six films including *Gloriana*, with mention of another starring Dietrich. *Gloriana* script is by the celebrated European dramatist Bruckner, author of *Elizabeth of England*, *Criminals*, and the British banned *Race*. Flora Robson stars as Queen Elizabeth.

Pommer speaks authoritatively and quietly like any lawyer or doctor. His profession is the organisation of dramatic result and he makes it a profession. Rarely, for a film man, he talks of plans and planning.

Pommer mentions Hollywood with reverence for the experience it can give a serious technician. He says Hollywood taught him more about his job than all his other experience put together. Coming from a man whose greatest honours were in Europe, this is high comment.

LAUGHTON is remarkable in both domestic surrounding and private conversation. Domestic surroundings include a Renoir which takes the breath away, a whacking Utrillo, a Douanier Rousseau and fine interior decoration by Wells Coates and John Armstrong.

Laughton says he wishes he could do his own job as satisfactorily as Renoir. Who doesn't? He talked about Leo McCarey, the director of *Ruggles*, with generous regard. He admires Garbo and draws attention to the intelligence of Thalberg.

He mentions the sounding words of the *Bounty* and how they were written into the film to balance the stature of the sails. They were only decided on after Laughton and others had seen the sensational ship exteriors. In this example the actuality element forced the pace of the scenario department.

KORDA is likely to find Pommer invaluable at this stage of London Films development. There is plenty of vision down there but possibly not enough thought for the day-after-to-morrow. Korda's development from director to producer and from producer to financier has been swift from an organisational point of view. American studios have expensively discovered that responsibility must be shared.

SIR STEPHEN TALLENTS, creator of the famous Empire Marketing Board, later Chief of Public Relations for the Post Office, now Controller of P.R. at the B.B.C., writes for the *Nineteenth Century* in high praise of Rotha's book *Documentary Film*.

Sir Stephen has probably a better understanding of the film world than any other chief at Broadcasting House. He has studied it closely since he started his own film unit at the E.M.B. eight years ago. He has particularly followed every development in the actuality field.

His knowledge and judgment are bound to be a great asset to the B.B.C. The use of film by television and the development of the actuality programmes on the lines of established film technique demand guidance such as his.

Sir Stephen says of the actuality movement that "It has an obvious bearing on the future, not only of the screen, but also of broadcasting and emphatically of television." This is useful coming from a high B.B.C. official. What is even more useful is the fact that he had the unique reputation in Whitehall of knowing how to give his creative assistants freedom.

W. H. AUDEN, one of the three brightest poets of the younger generation, author of *Dance of Death* and *The Dog Beneath the Skin*, and incidentally film assistant at the G.P.O. Film Unit, wades into his documentary masters in a *Listener* review.

Auden says documentary directors are upper middle-class and never likely to understand workers. He says sponsorship by industrial companies, government department, etc., will never permit truthful account of their people.

Their description as "upper middle" will surprise and flatter not a few documentary directors. What is more important than paternities is that documentary forces all its serfs to live and learn with workmen under working conditions. Few operators in other arts come as close.

Auden also complains that the documentary product lacks human appeal. It is to be noted that human element increases as the apprentices learn their job. As Auden's own apprenticeship matures he may feel less despondent.

DOLLS IN MOTION

STAREVITCH REVEALS SECRETS

In a small studio in his home near Paris, Starevitch plans his next fairy-tale film. It will feature his favourite, Dunky, the bull-pup, in a sort of *Max and Moritz* comedy. There will be a family of small Dunkys getting in and out of trouble.

Starevitch models the faces of his dolls from soft camel leather. He changes their expressions for each "shot" of the film, removing a wrinkle, turning down the corners of a mouth, or shifting an eye until it squints. He used to use masks—having about 20 for each doll. But they did not allow sufficiently smooth changes of expression. The bodies, arms and legs of his toys are flexible, yielding to the slightest touch. Rarely does he have to pull strings to set them into a required movement.

Years ago Starevitch directed actors, in Russia. But he prefers his dolls. "Actors," he says, "always want to have their own way."

Some time later he was working on an educational film. It marked the beginning of his interest in models.

"I had to show the life of the stag beetles," he said. "I waited days and days to shoot a battle between two beetles, but they would not fight with the lights shining on them. So I tried trick animals. I liked moulding them so much that I continued until I found myself making fairy-tales." In his living-room are specimens of fish, butterflies and beetles. They stand upright and hold violins or clarinets. He spends much time studying the action and habits of insect and animal life. It takes him about three months to make a film.

He does not understand how marionettes could be used for political propaganda films, he said, when he heard about *Gulliver*, the new Russian Marionette film. His films have no ambitious intentions or hidden purpose. He wants only to humanise his dolls, to make them miserable, happy, playful, to express through them the emotions of real life.

One day soon he hopes to make a colour film. He dresses his dolls, even when shooting for black and white pictures, in coloured garments. "How else," asks he, "could I get the atmosphere, if I did not like the colour of their clothes?"

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MEETINGS and ACQUAINTANCES

(*continued*)

A DIRECTOR whom we may not name complains that our British near-stars are taking themselves too seriously. He says that Garbo herself would not dream of making so much bother over choice of stories, directors, etc. He thinks that social pretensions are particularly destructive.

He maintains that Laughton and Gracie Fields are the only genuine number ones in England to-day and that they significantly are the easiest of the lot.

LEO MITTLER, celebrated stage director in Germany before the Hegira, reports directorial service with A.T.P. He will be remembered by Film Society audiences for his fast sensationally-cut film *In the Street*.

Mittler says that power to spend money has become the principal virtue in film direction. A biography in big films and a reputation for Napoleonic spending overshadow other qualities in the minds of our producers.

The producers are so myopic on this point that they do not dream of asking what happened afterwards at the box-office. Win or lose, get a reputation for spending, he says, and you will live for ever.

HENRI STORCK, Belgium's ace director and *avant-garde* leader, arrives with a beautifully-made interest film of Pitcairn Island. The descendants of the *Bounty* mutineers are there in the life. Remainders of dress and habit and physiognomy provide a remarkable study of the Englishman gone native.

Storck reports a tie-up with A.B.F.D., but has been astonished at the lack of interest shown by some showmen in this *Bounty* follow-up. Some of them maintain that the *Bounty* interest will have disappeared shortly. Their unusual theory is that a film does not stimulate, but obliterates interest. Educationists and Laughton might note.

The unexpected but gracious figure of **CARL DREYER** appears on Wardour Street. Dreyer began his film career in Denmark with a little film of domestic interiors called *The Master of the House*. It circulated widely in England. It had virtues of simplicity and humanity which one seldom sees nowadays.

Dreyer proceeded to make *The Passion of Jeanne d'Arc* in France. It was the last of the great silent films and had enormous directorial influence. Echoes—dim—of it will be seen presently in *Riders to the Sea*.

Jeanne d'Arc was presented by the Film Society. Booked for the Plaza it was shown only at matinées. It was said at the time that it lost a fortune.

The Vampire followed—script, direction and finance all by Dreyer. The Council of the Film Society saw it but did not present it.

Recent activities are the script of a British version of *Caligari* and preparations for a film of the Lofoten Islands. Dreyer, gentlest and most sensitive of men, most painstaking and fiercest of directors, awaits the guiding hand of a first-rate producer. "A great director, a bad producer," is one description of his career.

KARL KOCH, one of cinema's really original thinkers, has come to England to assist his wife **LOTTE REINIGER,** in the exhibition of Silhouette film technique at the Victoria and Albert Museum.

Koch, stout and amiable, has fresh ideas on uses for trick work and animation. He wants to show world movements, history and geography, by model work rather than diagram. He believes pure cinema is movement, suspense, excitement, and therefore has no use for literary film forms, Full of admiration for Ned Mann's technique in *Things to Come*, Koch nevertheless feels infuriated that good trickwork should be used for fake illusion. He thinks world of the future will be the exact opposite of Wells-Korda version.

At the Chaplin Film with Chaplin

by Heinz Liepmann

Heinz Liepmann is one of the most promising of the younger German novelists outside Germany.

His book, "Wanderers in The Mist," got for him the Harper Prize in 1930. He also wrote "Peace Broke Out" and "Murder Made in Germany."

Four days before the New York première of *Modern Times*, a waiter in a dirty, back street hotel went upstairs to present a bill for the third and last time. But he was too late. He found a little old man lying dead with a frightful roaring laugh still fixed on his face. That little old man was Alfred Rothapfel, known the world over as "Roxy," builder and creator of the modern super-cinemas—builder of the Rivoli where *Modern Times* had its première.

And it was of "Roxy" that Chaplin spoke when I talked to him that night.

I had been asked, as an exported "intellectual," to say a few words on the opening night, and was told that I would meet "him." So, of course, I went.

A rostrum was put up in front of the screen and at intervals the music stopped and "celebrities" were pushed out from the back. My turn came. I made a little speech, there were a few hand-claps, and I was in the darkness back-stage again. I wandered off, feeling my fright now it was over, and longing for a cigarette, forbidden in American cinemas. Suddenly, right at the side where the fireman stands, I saw three glowing tips. I went over. There were three men and a woman. She was leaning over the back of the chair of the youngest man. I said "Hullo" and sat down. As I lit my cigarette I saw I was sitting next to Chaplin.

CHARLIE AND THE INTELLECTUALS

He started talking to me about German authors. Then we sat silent. On the stage, the State Governor was speaking. Suddenly Chaplin asked me if I knew who had built this theatre. Then he told me the story of "Roxy." In the ghostly back-stage setting, he told it well. Chaplin has the voice of a sensitive, restless man. I am no Chaplin hero-worshipper, but I felt I was with an extraordinary person. There is a gripping atmosphere about him. And yet he looks as though he likes to be sad and quiet.

The film began. I craned my neck to see. But Chaplin wanted to talk.

"Why am I so popular with European intellectuals?"

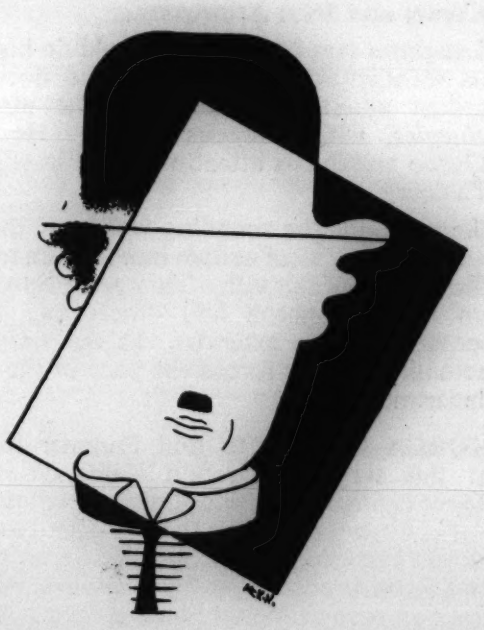
I asked him in reply did he know the Jewish word for actor? It means disguise. Most screen actors are "disguised." But that is exactly what . . .

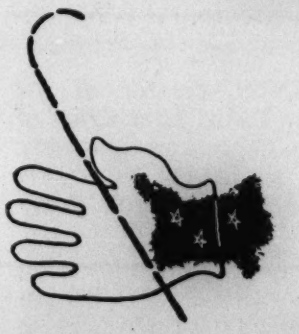
"What do I do?"

"You haven't disguised yourself. You are as we all really are: not heroes but little sad figures. We are all continually getting kicked, and always believe it to be the last, until the next kick comes along."

"I get many letters from Europe," Chaplin said. The man on my left elaborated. "Letters, not written to an actor, but as one little man pouring out his heart to another."

Towards the end Chaplin asked me about Europe. He said he did not read newspapers and had had no time lately for books. So I told him something of Europe's plight. He listened attentively without comment. As I rose to go he took my hand and held it. "Tell your comrades," he said, "that they will hear from me."





Chaplin Poster Criticised

A simple and memorable design. Instantaneously recognisable likeness, drawn with great sensibility. Could have been one of the most distinguished recent advertisements, had McKnight Kauffer's drawing been left unimpaired by advertiser's self-willed and discordant typography. Zéro.

ALL OVER AGAIN

To the L.C.C. Education Committee

Sirs,—You must have had plenty of congratulations on your decision to experiment with films in your educational schemes. Ours we add with some reserve, because you seem to be a bit behindhand in your plans.

You propose first of all to find out to what extent film may be used with the school curriculum. Fine—but the Glasgow Education Committee have done this already. We now know that the function of cinema in the classroom is *ILLUSTRATION*. Glasgow, with Manchester and Edinburgh, is now working on this basis.

Why not start from where they are, instead of ploughing five years back?

Secondly, you are experimenting with mass-demonstration, and have already given special shows of general educationals to crowds of children in large cinemas. Fine again—but the Scottish Educational Film Association and the G.P.O. Film Unit have been doing it for some years. They will tell you at once that mass-demonstrations in school or cinema are good for *DIRECTED BACKGROUND TEACHING*. This, in fact, is where the vital contribution of film to education is to be found.

An imaginative (i.e., efficient) teacher illustrates most lessons in the classroom with a blackboard, some wall-pictures, a diascope and his own intelligence. But he cannot so easily illustrate important things outside the curriculum, which concern life rather than academics. Whether he is in touch with contemporary trends or not, he cannot be sure of re-creating the living facts for his pupils. The cinema, in the mass-demonstration sense, most certainly can.

The films you are using just now deal with industry, housing, and communications. Your experiments are bound to lead you to the conclusions stated above. As they are already established, you might well continue their development right away, and confirm the school cinema as a really important factor in the teaching of citizenship.

Educational Editor,
WFN

THAT EXTRA YEAR

During February Mr. Oliver Stanley introduced the Government's new Education Bill, the most important section of which proposes the raising of the school leaving age to 15.

Will the extra time be devoted to a greater proficiency in the three R's, or will it be used in a first application of the three R's to reality?

The main effects of the Bill should be sought in the post-primary schools which do not aim to pass their children out to the professons.

In these schools the progressive teacher can relate the factual knowledge gained in the Primary school to the world which the child is about to enter. Such a policy vitally affects citizenship, and suggests a policy for both films and broadcasting.

The actuality film and the actuality broadcast can help the teacher in this extra educational year. Their dramatisations of the contemporary world can bring new interest to the post-primary period. Their analysis of the social organisation can impart a sense of citizenship and an attitude to life. Both can bring the living world to the classroom and so assist in providing the extension of experience which must be the main justification for the additional year.

WFN enjoys the support and goodwill of the following:

Sidney Bernstein. James Bridie. Sir William Crawford. A. J. Cummings. J. H. Duveen. S. M. Eisenstein. T. S. Eliot. André Gide. Jean Giono. Mary Hamilton. Wilson Harris (editor of *The Spectator*). Julian Huxley. Alec King. Fritz Lang. Charles Laughton. Low. Carl Mayer. E. McKnight Kauffer. Darius Milhaud. Henry Moore. Moholy Nagy. G. W. Pabst. Erich Pommer. S. G. Rayment (editor of *The Kine Weekly*). Flora Robson. Victor Saville. Josef Von Sternberg. Szigeti. Herbert Thompson (editor of the *Film Weekly*). H. G. Wells. Charles Wright.

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WFN POLICY

World Film News is the *Cinema Quarterly* in new dress. *Cinema Quarterly* was founded by two young Edinburgh men, Norman Wilson and Forsyth Hardy. Over the past three years they have devotedly built a service of intelligent film criticism.

Cinema Quarterly was successful. It circulated widely through the film societies. A surprisingly large sale grew up in America. James Bridie described it as "nicely intolerant."

Some months ago, associates of the paper decided to improve its news service. Most of us were directly involved in professional film production and in the development of new uses for the film in educational and other fields. In a hundred places creative work of one sort or another was being done. We needed a digest of news which would keep us informed of cinema's growing points.

Cinema Quarterly had, of necessity, to rely on theory. *WFN* has more information, and less theory.

In the film world there is an excellent service of commercial and trade news and an excellent service for fans. There is no news service which reports on creative people and creative efforts in the many branches of cinema. WFN is, in this sense, a necessary paper.

Most communications in the film world are ruled by notions of publicity and showmanship. Wardour Street's attraction for many of us is that the exaggerations of showmanship rule its every expression. But a cooler and a more objective account of film happenings is also necessary.

Broadcasting and television have many commentators, but no body of criticism. The hopes and schemes of many intelligent men inside Broadcasting House are not encouraged by helpful outside criticism. *WFN* regards broadcasting and film as inseparable. They involve the same creative problems, both of sound and image.

We start with the blessing of many distinguished men. Some are interested because we shall report on the art of the film, others because we shall report on the public influence of the new media. The names of Alec King and Sidney Bernstein demonstrate that commercial showmen are also interested in progress. The co-operation and goodwill of the editors of other film papers are a tribute to the difference of our approach.

Publicity motives can neither ban nor buy an opinion in this paper. Its promoters are working film people—producers, directors, writers. All that interests them is a monthly survey of progress. To this exclusively WFN will remain devoted.

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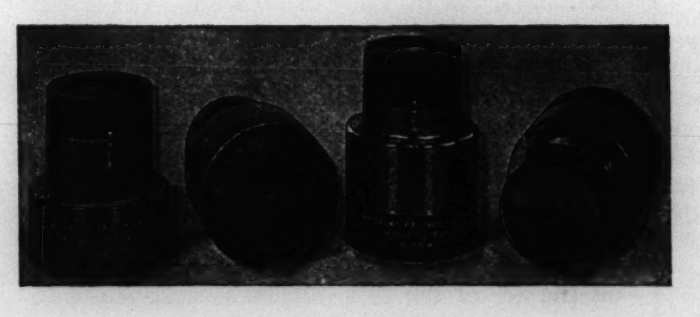

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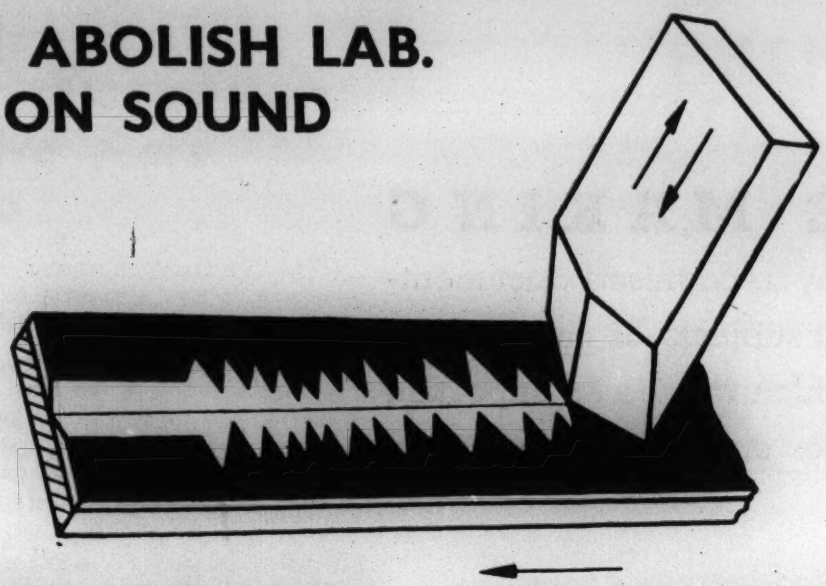

The Philips laboratories at Eindhoven, Holland, announce the perfection of a new sound-recording system designed in collaboration with James A. Miller, American engineer.

In this system the sound modulations, instead of being photographed in the normal method of film recording, are engraved on an opaque film-strip by a chisel.

The system claims several advantages over photographic recording:—

1. Abolition of developing and printing, with consequent reduction of cost.
2. Facility of immediate play-back, giving the producer a valuable check on the quality of his recording.
3. Extreme high-frequency performance through lightness of construction of the magnetic system controlling the movements of the chisel.

The reproduction quality is reported excellent.

CAMERA CRANE AT EALING

The average cinema-goer is not, and ought not to be, camera-conscious. But those who can master their emotions sufficiently to spare a thought for technicalities must on occasion wonder how the camera's viewpoint can hover so conveniently over the heads of the performers. Were the cameraman and his crew flitting round the studio roof in a perfected autogiro? They were not. They were perched aloft on the jib of a crane. Hitherto such cranes have generally been rigged up for the occasion and afterwards dismantled. The construction of a permanent crane, however, enables so many valuable refinements to be incorporated that we may expect to see their general introduction.

3¾ TONS

The A.T.P. Studio's crane shown in the illustration was designed by Mr. R. G. Double. The crane with camera and crew "up" weighs about 3¾ tons, yet it can be pushed along the ground by four men. Compressed air is the motive force for raising and lowering the jib which can be moved at any speed up to 168 feet per second.

Its position is controlled by a Vernier oil-valve with great precision, and the counterpoise weights never have to be shifted. This means that the crane can deposit its inhabitants at meal-times and restore them to the exact original position simply on the setting of the oil-valve

control. The cameraman has a perch provided with a revolving platform worked by his own feet through cycle-pedals.

Noiseless working is of course essential in a camera-crane, and to this end all nuts and bolts were eliminated from the design, welding being employed throughout. The jib swings on gigantic 3-foot ball-races and rotates on roller bearings. The actual cost of the crane was £595.

LIGHT ON THE SET

Pola Screen gives new control

Though the unaided eye gives us no hint of the fact, light can be divided into two classes, polarised and unpolarised, and in all ordinary circumstances we are seeing by a mixture of both sorts. To illustrate the difference by a very crude analogy, unpolarised light consists of waves radiating about in all directions, like the hair on some human heads, while polarised light has waves uniformly combed out into a single plane, like the hair on other human heads.

A polarising screen is, in short, a light-comb. Hitherto prisms of Iceland spar have been the polarising devices most in use and these are quite unsuitable for photographic purposes. Kodak's Pola Screen has solved the problem of making polarising material in sheet form at a commercial price. It consists of a layer of countless minute rod-like crystals, which are all parallel to each other, sealed between glass plates.

Hair well combed

We know that hair well combed in one direction will not readily pass through the teeth of a comb pushed in some different direction. Similarly, light which has been polarised will not readily pass through a polarising screen which is so adjusted as to attempt to "comb" it in a new direction. In fact the greater the change of direction the less the light that passes. It will easily be seen that this gives the photographer a useful tool for the control of light-effects.

By rotating a Pola screen in front of his lens he can cut off more and more of his light, granted that his light is already polarised. He can, in fact, either polarise it by putting another Pola screen in front of his artificial light-source or he can make use of the fact that certain classes of natural light are already polarised. For example, most of the reflected lights which make surfaces appear "shiny" are polarised. The glare from such surfaces generally obscures their texture, and improved rendering may be obtained by cutting it off (see illustration).

Controlling the shine

Numerous cases where the control of shininess would be welcome to the photographer exist. Moreover a means of controlling light-intensity on given surfaces which does not depend on colour filtering may well prove to have useful applications in colour-photography. Very striking and beautiful colour-effects have been obtained by taking advantage of the fact that direct sunlight received at an angle of 90° is polarised. Pink fruit-blossom, for example, is seen standing out against a black sky in a 16 mm. Kodachrome film recently shown by the Kodak Co.

DOCUMENTARY FILMS

DONALD F. TAYLOR
MANAGING DIRECTOR

WE ARE MAKING

a group of films by recognised documentary directors about subjects of national and empire interests which will be an important contribution to the cinema of the year

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DOCUMENTARY FILM PRODUCER

RECENT PRODUCTIONS

- *Making the most of our Coal*

  The Official Gas Light and Coke Co. Propaganda Film

- *Four-Mile Death Dive*

  "A tip-top short, splendidly photographed, with a snappy and informative commentary.. thoroughly deserved the big hand it got at the Trade Show."

  Daily Film Renter.

127 MOUNT STREET, LONDON, W . . TELEPHONE GROSVENOR 1414

DOCUMENTARY

BRUCE WOOLFE'S JUBILEE

Twenty-five years in cinema

Once upon a time a young man worked in an office, found there were no prospects, and went into the film business. This was Bruce Woolfe.

Managing Director of Gaumont British Instructional, committee member of this and that, with fingers in all sorts of film pies, Bruce Woolfe confesses to the paternity of British documentary film, and is now an outstanding Wardour Street personality.

Around 1911, in his exhibiting days, a religious film brought him success. It happened like this. *Joseph and His Brethren*, starring Beerbohm Tree, was playing at His Majesty's Theatre. Bruce Woolfe, with brilliant opportunism, got hold of a French film called *Joseph*. Outside his cinema, a converted shop in Commercial Road, there suddenly appeared some Beerbohm Tree posters. Nobody seemed to know how they got there . . . Bruce Woolfe smiles at the recollection of this mystery . . . but there they were, and the cinema takings were colossal.

The war cut short his career as distributor, but four years later he was back making patriotic films and a lot of money. In 1919 he made history by laying the foundation stone of Elstree's film colony with British Instructional Films.

Later the company moved from Elstree to a converted mansion in Surbiton. Its success prompted a still further move to a large new studio at Welwyn Garden City. There Bruce Woolfe carried on the tradition of the British *Secrets of Nature* films until 1931, when the

control went over to John Maxwell, of British International Pictures.

Bruce Woolfe, with camera-man Percy Smith and director Mary Field, then formed British Independent Pictures. It lasted one month. Gaumont British had invited them over.

Bruce Woolfe has opinions: The younger school of documentary people must come down to earth. Film is film, not a poem, an oratorio, a symphony. If documentary is to be successful it mustn't be above the heads of the public. Interest films must be interesting not mystifying. We can't teach the entertainment makers anything . . . look at pictures like *First a Girl* . . . but we can get our market.

G.B.I. films catch on. France, Belgium, Switzerland and Sweden take all we can give them. Even Lancashire and Yorkshire, the most critical of British counties, appreciate what we send them. To be successful we must give the public what they want . . . it's they who pay the money.

With the British Film Institute and the Federation of British Industries, Bruce Woolfe is fighting to get quota for documentaries. It is not a personal matter—he can distribute on the G.B. circuit. But Bruce Woolfe, with the creation of the great *Secrets of Nature* series behind him, has the best interests of our actuality films at heart.

ANTI-SLUM FILM

A British film company has taken a courageous and constructive step to help the clearance of the country's slums.

Pathé Pictures has made a film, *The Great Crusade*, and has secured official aid in doing so. The film, which seeks to show housing conditions all over the country, has been made to help the national slum clearance campaign.

The film owes its inception to a number of disinterested persons and has not been inspired by any political party. The initiative came wholly from these persons and Pathé.

KINGSLEY WOOD ASKS LOCAL CO-OPERATION

In order to secure accuracy, however, they have been in consultation with the housing officers of local authorities throughout the country and have received invaluable help from Sir Kingsley Wood and the housing staff of the Ministry of Health. Sir Kingsley Wood, in a letter, has expressed himself to be so impressed with the film as portraying in its stark reality the evil effects of housing conditions that he hopes every Member of Parliament will take an opportunity of seeing it and of using his influence locally when this film is shown in the provinces, as it will be in the immediate future.

MONSEIGNEUR IN EDINBURGH

Scotland's first news theatre, the Monseigneur, occupies the site of the former Princes Cinema in Princes Street, Edinburgh, where Continental films were customarily shown. Its coming was welcomed by those to whom the popular cinema made little appeal.

During the past five months it has shown an eighty-minute programme ordinarily composed of an extended British Movietonews reel, Pathétone Weekly, one-reel travel film, musical short and cartoon. This policy met with comparative success, while the venture still had the glamour of novelty; but recently there have been signs of dissatisfaction, the programmes being criticised for their scrappiness, for their failure to present a real alternative to those of the popular theatres.

DOCUMENTARIES FEATURED

The management is aware of some at least of these shortcomings, and has been experimenting in recent weeks with a programme in which a two-reeler documentary is the feature. Many well-known documentaries, including, for example, *O'er Hill and Dale*, *Country Comes to Town*, *Contact*, *Shipyard*, *Face of Britain*. *New Generation* and *Weather Forecast* have been shown publicly in Edinburgh, and it is probable that those and others will receive exhibition at the Monseigneur, thus removing eventually the charge that the Scottish capital is one of the blackest spots in the country for documentary.

There is no doubt that the enlightened execution of such a policy would be followed by more generous and more loyal support than has been accorded the venture up till now. Andrew Buchanan's *Gaumont-British Magazine* is now included regularly in the programmes and the monthly issue of *The March of Time* is shown. The Edinburgh Film Guild, which for years urged the opening of a news theatre in the city, has made its headquarters (apart from exhibitions) at the theatre and the agreement made to work as far as possible in association, ought to be to the benefit of both.

DEATH ON THE ROAD FILM

MOTORING PRESS PROTESTS

Some papers demand more horror. "Too mild," says *Daily Express*, "we must copy the more harrowing style of the United States." "It is not so horrible as it sounds," complains *Motor Transport*. "Why should we not see imaginary . . . horrors on the screen?" asks the *C.T.C. Gazette*.

More significant is the angle taken by Motoring Press. The leader writer in *Commercial Motor* admits not to have seen the film, but dubs it "Railway Propaganda." "It is difficult," he writes, "to see how much farther this veiled propaganda for the railways can be carried now that it has gained an entrée into broadcasting and official documentary films." (This because victim of accident in film is a railwayman.)

MINISTRY ACCUSED OF BLUFF

The Motor comes straight out with: "The film lends strength to the theory that the Minister of Transport's campaign against road accidents is a deplorable piece of bluff skilfully aimed at discouraging motoring in favour of railway travel."

Politics lie behind the attitude of the *Daily Mirror*: "It is a strange film for a Government Department to sponsor, for it will cause resentment through class distinction." To express the depth to which its social pride is pricked, *The Motor* blares a headline: "Propaganda Film Which Will Stir Up Class Feeling" and adds ". . . it is a foul piece of anti-motoring cant, calculated to instil class enmity."

FILM SOCIETIES

PROGRESS ON ALL FRONTS

Note: News of the film societies, and copies of programmes for notice should be addressed to Cinema Contact's Edinburgh Office, 24 N.W. Thistle Street Lane, Edinburgh 2.)

THE CRITICAL section of the film public must be organised if it is to have any influence on the future development of cinema. Independently and intensively the many film societies throughout the country are working towards this aim. Among the orthodox, the British Film Institute is attempting a similar object.

Valuable as are the private exhibitions of advanced, experimental and foreign films organised by the film societies, any tendency towards the merely highbrow is a danger. The ultimate value of the film societies movement, which has shown a remarkable growth in recent years, is its power to persuade the uninformed of the artistic and social implications of cinema as a medium of expression. Unceasing propaganda towards this end should be the policy of every organisation. Programmes of the past season indicate that the majority of the English and Scottish societies are becoming increasingly conscious of their responsibility in this connection.

THE FILM SOCIETY of London, now in its tenth season, continues to act as a necessary shop window for outstanding Continental films and experimental productions from every quarter. The new secretary is Miss Mary Brown, 56 Manchester Street, London, W.1.

GLASGOW FILM SOCIETY, second oldest and perhaps largest British society, is now in its seventh season. Owing to the increase in membership, afternoon as well as evening performances are now given on Sundays. Lectures and demonstrations are arranged and a lively monthly bulletin is issued. The Hon. Sec. is D. Paterson Walker, 127 St. Vincent Street, Glasgow, C.2.

A new film society has been started in PLYMOUTH. The secretary is Martin Atkinson, Virginia House, Palace Street, Plymouth.

Authoritative lectures are always a feature of the LEICESTER FILM SOCIETY, whose performances are given on Saturday evenings in the Vaughan College. Names on the current syllabus include Ivor Montagu and Richard Southern.

The EDINBURGH FILM GUILD now has a clubroom and library, open daily, at the Monseigneur Café, Princes Street. Performances continue to be held in the Caley on Sundays and are followed by discussions over tea. These have been contributed to by, among others, John Grierson, Paul Rotha, Jenny Brown, Edwin Muir, Ian Whyte and Professor Talbot Rice.

An INVERNESS FILM SOCIETY has now been formed, with Evan Barron, Editor of the *Inverness Courier*, as chairman. The Hon. Secretary is John Mitchell, Royal Bank Buildings, Inverness. The Society will hold shows during the week and, generally, aims to stimulate an interest in intelligent cinema throughout the North of Scotland.

The ETON COLLEGE FILM SOCIETY has been revived, following completion of alterations in the school hall. Performances consist of features with an educational value, comedies and news-reels.

MERSEYSIDE FILM INSTITUTE SOCIETY is one of the most alive bodies in the provinces. With a subscription of only half-a-crown it organises lectures, exhibitions and demonstrations, and issues a monthly bulletin of film recommendations. An interesting series of talks on famous directors has been arranged, and other lectures have been given by Mary Field, W. H. George, and Alistair Cooke. The Society has its own clubroom and library at Bluecoat Chambers, School Lane, Liverpool.

The SCOTTISH FILM COUNCIL (of the B.F.I.) now issues a monthly Bulletin containing general news of Scottish interest and notes of films generally released. It is edited by C. A. Oakley, 188 Hyndland Road, Glasgow, W.2.

MAIDENHEAD has now a Film Society with S. J. Chippingdale Watsham, 27 High Street, Maidenhead, as organiser. Monthly performances are given on Sunday afternoons.

THE FILM SOCIETY OF AYRSHIRE is a new organisation serving the towns of Kilmarnock, Ayr, Prestwick, Troon and Girvan and the surrounding countryside. Sunday performances are given at Prestwick. The Hon. Secretary is J. A. Paton Walker, 5 St. Marnock Street, Kilmarnock.

Another new venture is the WOLVERHAMPTON FILM SOCIETY, of which P. W. Pryde, 78 Belmont Road, Wolverhampton, is secretary. The council includes Leslie B. Duckworth, film critic of the *Express and Star*, the Director of Education, Principal of the Art School, and the Civic Development officer.

Few societies are in the enviable position of the BILLINGHAM FILM SOCIETY, which showed a cash balance of £104 in its annual report. The Society has no formal membership, tickets being sold at the box-office in the usual way. Performances are given twice-nightly on Wednesdays once a month, and audiences of a thousand are common. The secretary is H. S. Coles, 3 Cambridge Terrace, Norton-on-Tees.

The ABERDEEN FILM SOCIETY, formed last year, has now a membership of almost 750—bearing out the contention that Aberdeen is one of the most cinema-conscious cities in the country. Sunday shows are given and lectures arranged. The Hon. Secretary is A. L. Stephen Mitchell, 15 Golden Square, Aberdeen.

A similar arrangement is in operation in COLNE, Lancs., where the local Literary Society holds a monthly Club Night in the Savoy cinema. Programmes for the current season include *Maskerade*, *M*, and *Der Traumende Mund*. The Society has succeeded in arousing a genuine interest in such films in the district. Lectures are also arranged. The secretary is Chas. Hargreaves, Greystones, Colne, Lancs.

NORTH LONDON FILM SOCIETY now holds its performances at the Monseigneur, Piccadilly. Lectures have been given by Andrew Buchanan, president of the society, Ivor Montagu, Robert Herring, Lee Garmes, Marie Seton, and Oswell Blakeston. The secretary is H. A. Green, 6 Carysfort Road, N.16.

DUNDEE AND ST. ANDREW'S FILM SOCIETY, recently formed, is probably the only society which holds two shows on one day in two separate towns. Films are taken by road and ferry after the afternoon performance in Dundee to St. Andrews for another show in the evening. The Hon. Secretary is G. E. Geddes, Scotswood, Wormit.

TYNESIDE F.S.

The men who run it

The Tyneside Film Society started at a public meeting held in Newcastle in December, 1932, and began active work in January, 1934. Within twelve months the membership had risen to 800, and hopes are entertained of reaching the 1,000 mark during the present session.

Performances are given on Sunday evenings in Newcastle's most comfortable cinema, the Haymarket.

The initiative in founding the Society was taken by Ernest Dyer, a local schoolmaster who has served as its Chairman ever since. Dyer has been associated with many progressive social youth movements on Tyneside.

For the past two years he has been acting, under the name of "Frank Evans," as film critic to the *Newcastle Evening Chronicle* the North-East's most influential paper, and his criticisms—which at first aroused bitter hostility in trade circles—have undoubtedly helped to raise the standard of film taste in the district. He has recently returned from a study of Russian film production.

The Society took a great step forward when M. C. Pottinger became its Secretary. Pottinger, who is a Scot, is in private life a librarian and Hon. Secretary of the Northern Regional Library System. Before the formation of the Tyneside Film Society he was experimenting at the Newcastle "Lit. and Phil." with free exhibitions of documentaries to unemployed men and to school children, in co-operation with the City Education Department. At present 300-400 school children are attending the Lit. and Phil. theatre each Monday when exhibitions of non-fiction 16mm. sound films, linked up with the school curriculum, take place.

Another prominent member of the Committee is Arthur Greaves, Chairman of Montagu Amateur Pictures, whose colour film *Seven Spirits of the Rainbow* has just been awarded the special plaque of the Royal Photographic Society for the most meritorious film submitted in its open competition.

AMATEURS FILM FISH

Despite wild weather, the Caithness Film Society, leading amateur group in the far North of Scotland, is busy shooting scenes for an ambitious documentary of the seine net fishing industry. Scenes are also being taken in the fishermen's homes, and sets of the interiors of a cabin and an engine-room are being specially constructed by members. Impressive cliff and shore scenery will provide spectacular backgrounds.

Films of Caithness made by the Society circulate widely in Canada and the United States.

MOL, MASTER OF MICROBES

In Haarlem lives a man whose films have been seen by millions all over the world. His name is J. F. Mol. He makes short films about unicellular beings. They tell in less than a minute how a flower comes to blossom or how a spider provides for his primary wants.

Mol turned to scientific films when he met Professor Siedentopf from Gena, the first man to succeed in combining microscope and camera. His microscopical films were the first ever shown to the world.

Mol had from boyhood studied plants and insects. When he met Siedentopf he saw the chance of putting what had until then been a

hobby, into practical use. He studied with Siedentopf until the latter retired. Mol carried on by himself.

From Bulb to Flower and *The World of Crystallines*, two of his later films, have been shown to a good many scientific societies all over the world. He made a film for the Dutch Red Cross about the malaria germ (on the lines of the late Dr. Canti's film). It drew the attention of the International Health Board of the Rockefeller Foundation.

When filming through a microscope Mol met many problems outside those usually encountered in ordinary filming. The first of these was light. He found that he needed enormous quantities of it. Then came difficulties with his "models." They didn't like so much light and either rolled themselves into a shapeless ball, kept running out of the camera's vision, or died and made an end to it.

EIGHTEEN FEET A MONTH

After overcoming these microbe difficulties, Mol set himself to the study of plant life, photographing the life of flowers. His studio is equipped with automatic apparatus. "This installation," he said, in referring to it, "works automatically. Every quarter of an hour, or every hour if I wish, this electrical plant sets curtains, spotlight and camera in movement, and each time one picture is made. Sometimes only twenty-four pictures (frames) a day are obtained, so in a month the filmstrip is exposed over not more than six metres, a projection of a bit over half-a-minute."

Recently he installed apparatus for making sound on 16mm. film for educational purposes.

Mol had been destined to go into the fruit business. But the development of his natural hobby led him away from fruit into film making. "I was born in one of the smallest villages in Holland," he said, "surrounded by fields and woods. Nothing was more natural than that I should take a great interest in nature."

His companions on his excursions into the woods were his microscope and still camera.

Mol's films include "Malaria," "World of Nature," "Life in a drop of water," "Our Blood," and "Lobster Nurseries."

BOOK REVIEWS

THE CINEMA AND THE SCHOOL. By W. H. George, B.Sc. Pitmans, 3s. 6d.

FILM AND THE SCHOOL. Edited by J. A. Lauwerys, B.Sc. Christophers, 3s. 6d.

These books show two ways of attacking the same problem. Mr. George has chosen the practical method. He took a projector into the classroom and tried to find out by trial and error what could be done.

The drawback in this plan is that its general impressions and personal investigations do not quite establish proof.

Mr. Lauwerys has tried the other way, and has engaged the services of experts to write for him. Here we have method number two—scientific research, and the working of control classes to a schedule prepared by experts. The trouble with this method is that it sometimes proves what it wants to prove without close enough regard to facts.

Mr. George, obviously expert in the business of teaching, has done some good pioneering. But his energy is not a complete guarantee of the truth of his generalisations. His book gives the lie of the land, and makes a good starting point for organised experiments.

Some chapters in Mr. Lauwerys' book show the same lack of methodical research, but, in general, it is clear and concise.

A teacher once said that a schoolmaster's forty years' experience might only represent forty years of teaching in the wrong way. In this country we have not yet had film investigation as important as that organised by the Payne Fund in U.S.A. When we have, writers on educational cinema can dogmatise more freely. Till then, books like these do very well, but they lack authority.

TWENTIETH CENTURY LIBRARY: THE PRESS. By A. J. Cummings. John Lane, 3s. 6d.

An eloquent plea for the continued freedom of the British Press by one of the most reliable of English journalists.

With broadcasting and television under state control, the need for a free Press is evident, but to the layman this concise essay on the past and present conditions of the Press in Europe and America makes an admirable introduction to a subject of endless interest and importance.

PLAN FOR CINEMA. By Dallas Bower. Dent, 6s.

Mr. Bower's plan lacks nothing in boldness. He foresees the evolution of a "solid" cinema—coloured, stereoscopic, freed from the picture-frame of the screen—which would lend itself to "a spatial re-creation of activity."

For the projection of such films he postulates a cylindrical screen. This in turn would entail a circular auditorium, and the result would be a reversion to the arena of ancient times.

How Mr. Bower proposes to interest Wardour Street in such an astounding reformation of the popular cinema is not explained. Nor can one take seriously his belief that the solid cinema might mean a resuscitation of poetic drama. He claims that *Hamlet* would be better mounted in an arena than on an ordinary stage, which suggests that he considers the setting more important than the spoken word.

Wants Verbal Television

Bower's muddled argument for this "film theatre" (not helped by persistent digression) builds up to a prophecy that the great artists of the future will use the solid cinema as their medium. The dialogue film, he thinks, will survive as the form best suited to television.

Intermingled with his extravagant statements are some which appear well-founded. In demolishing the claims of montage-built cinema to rank as art he points out that "whilst we know selection to be an integral part of creation in all art, selection in the editing process is no more than discrimination." And it is probably true that the greatest art-work of the future will be produced collectively under the guidance of men who, directly uncreative themselves, will use individual artists as their instruments of creation.

DAVID GASCOIGNE	-	*Man's Life is This Meat* - -	3/6
DYLAN THOMAS - -		*18 Poems* - - - -	3/6
GEORGE BARKER - -		*Preliminary Poems* - - -	2/6

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FIRE AND THE CENSOR

Official intervention has, before now, stopped amateur performances, and on several occasions prosecution has been instigated.

WFN offers to organisers of occasional film shows a succinct statement of the rules to be observed.

The strictness of film censorship and the penalties attendant on infringement of the regulations are not always fully realised. Secretaries of film societies, schoolmasters and the organisers of periodical displays of films should note the following points:

1. Films to be shown to an audience in licensed premises must have been submitted to and approved by the National Board of Film Censors.
2. In addition to the National Censorship, local censorship is exercised by County and Municipal authorities, *e.g.*, L.C.C. Such bodies have power to demand a preview of any film which does not carry the National "U" certificate, and to refuse permission for any such film to be shown in a licensed hall.
3. To allow children under 16 years of age, unaccompanied by an adult, to see films bearing an "A" certificate, may bring prosecution resulting in a heavy fine and possibly in cancellation of licence.
4. When a display is given in *unlicensed* premises to a private, specially invited audience, to whom no charge is made, the censorship regulations *do not apply*.

REPRODUCTION OF MUSIC

Amateur exhibitors often fall into error and bring unlooked-for liabilities on their societies through ignorance of the laws governing the reproduction of music. They should know that practically all music is protected for the composers by the Performing Rights Society, of 53 Margaret Street, London, W.1. A fee is payable for every mechanical reproduction of music, whether from film or disc, whether in licensed or unlicensed premises, unless such music is not copyright or the hall is in possession of a licence from this society.

In addition, the interests of the gramophone companies are also protected, and "the right to play a gramophone record by means of a pick-up needle, electric or otherwise" must be obtained from their representatives, The Phonographic Performances Ltd., 144 Wigmore Street, W.1.

USE OF INFLAMMABLE FILM

Serious consideration should be given to the choice of a hall for a display at which inflammable film is to be used. In this matter all organisers should be conversant with the pamphlet *Statutory Rules and Orders No.* 983, 1923, which is obtainable from H.M. Stationery Office, Adastral House, Kingsway, London, W.C.2.

The following points indicate the scope of the regulations and the degree of safety demanded by the authorities:

1. The exhibitor must give at least 14 days' clear notice to the local Chief Constable of the intention to show *inflammable* films. The name and situation of the hall to be used should be given, along with date and time proposed. A survey by the local authority will decide whether the premises comply with the terms of the Cinematograph Act, 1909.

2. *The Hall*

(*a*) All exits must be constructed to open outwards on pressure from within.

(*b*) There must be separate means of entrance and exit.

3. *Projectors*

(*a*) If a projector is erected in a place to which the public have access, effective means must be taken to maintain a clear space of three feet around the projectors. No unauthorised person is allowed in this reserved space and no smoking is permitted within it.

(*b*) Projectors must be housed in an all-metal fire-resisting enclosure, which should stand clear of all entrances and exits.

4. *Power*

(*a*) All electric wiring must be so encased as to prevent its contact with film.

(*b*) Each electric light or power circuit must be fitted with a separate switch which should be within easy reach of the operator.

(*c*) No illuminant other than electric light in hermetically sealed lamps is permitted. The heat of the illuminant and its position in relation to the optical system must be such that it is impossible for the rays of light to ignite stationary film.

5. *The Enclosure*

(*a*) The enclosure must be fitted with self-closing, fire-resisting shutters to cover the port holes. These must be operable from the interior and exterior.

(*b*) Spool boxes must be made of fire-resisting material, and of such a pattern that, when closed, flame cannot come into contact with the contents.

(*c*) The capacity of spool boxes must not be more than 1,000 feet, and they must be easily detachable from the apparatus.

(*d*) Not more than three spool boxes are allowed in the auditorium at one time. Other boxes must be stored in closed metal containers in an approved place outside the auditorium.

(*e*) The lighting of the hall must be under the control of the operator from his box, and an alternative control, if not demanded, is advisable.

6. *Operators*

A competent operator over 18 years of age must be in charge throughout the display, and his competent assistant must be over 16 years of age.

N.B.—The amateur will welcome the knowledge that, when "non-flam" film is employed, the regulations of the Cinematograph Act do not apply, and when an *unlicensed* hall is used no restriction beyond that of the ordinary conduct of a public meeting can be enforced. It is advisable to notify such a display to the local Chief Constable, and to provide him with a declaration to the effect that only "non-flam" film will be used. Such notification is imperative in the case of *licensed* halls.

ARE AMATEURS IMPOTENT?

Some opinions were asked by the WFN on the value of the work of film amateurs. Here they are, condensed:

NORMAN WILSON:

Most ciné camera owners belong to the vast army of snap-shooters. For the most part they play at Hollywood. Serious workers are pathetically few. There are few amateur experiments in technique, documentaries, films of social endeavour. Perhaps there are a dozen people scattered throughout the country who are persevering gallantly with fine purpose. But that is a small number to be drawn from the 250,000 amateur film makers in this country.

There are many urgent subjects, neglected by the commercial producers. The recording of local history, the publicising of local industries, social services, youths' organisations, health and housing schemes all demand disinterested film treatment. There is, too, the educational film, to be moulded to local requirements.

If amateur film production is to count for anything a new type of ciné worker must develop. With something to say, something to hammer home, he will turn inevitably to film.

PETER LE NEVE FOSTER, honorary Secretary, Manchester Film Society, speaks for the amateur film maker:

My own experience is that the alleged potential demand for films of local history, etc., simply does not exist outside the imaginations of film journalists.

I know of films of local events which, when offered to municipalities free, were refused. I know of film societies who have offered to make films of regional geography and history at cost price, at an outside figure of £15 per reel, and have been refused by public authorities. I know, too, that when an amateur film club gives the *première* of some appalling travesty of commercial dramatic production the show is attended by the local M.P. and the producers are applauded by the Mayor and other civic dignitaries.

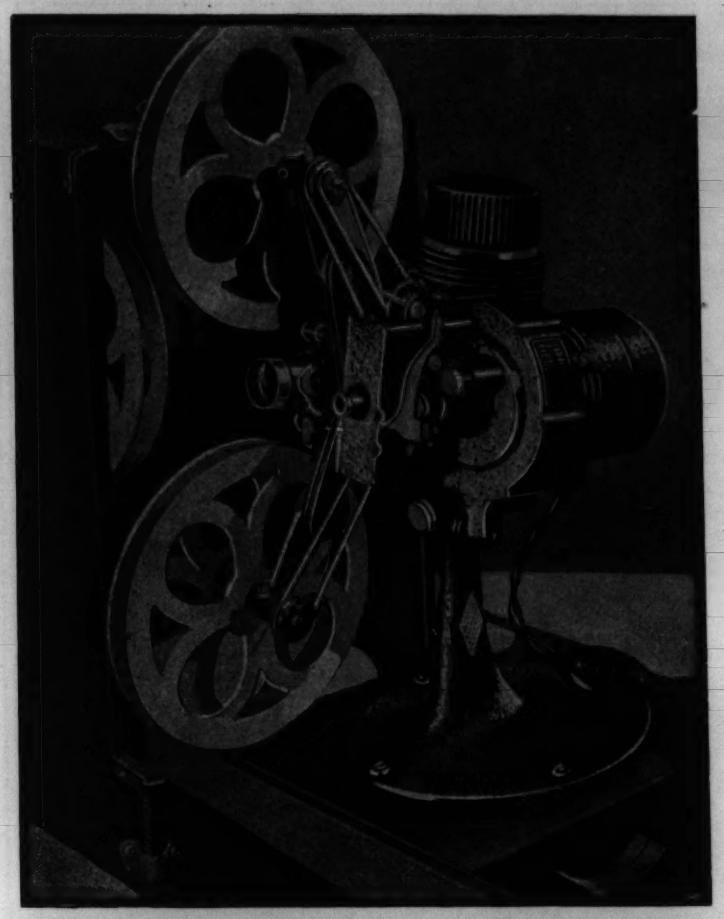
Amateurs are on constant look-out for subjects, and one subject is as good as another to most of them. They might make films about social services if they were likely to get any encouragement. But they are not likely to stand through a hail of brickbats to do so when they can get bouquets handed to them *ad lib.* for turning out rubbish.

STANLEY L. RUSSELL, Meteor Film Producing Society, Glasgow, says:

They say that only a few of us amateur film makers use our camera with any degree of intelligence and construction, that the remainder take snapshots.

Film making with the amateur is a hobby, not a full time job. He is cramped by lack of time and circumstance, and does a straight job to suit himself. His chief worry is choice of subject and he has no taste for the publicising of social services, but shoots to please himself and his friends.

When amateur film makers succeed they go over to professional film making. Who knows but that the amateur group may have been left sterile through the loss to professionalism of a great many of their members?



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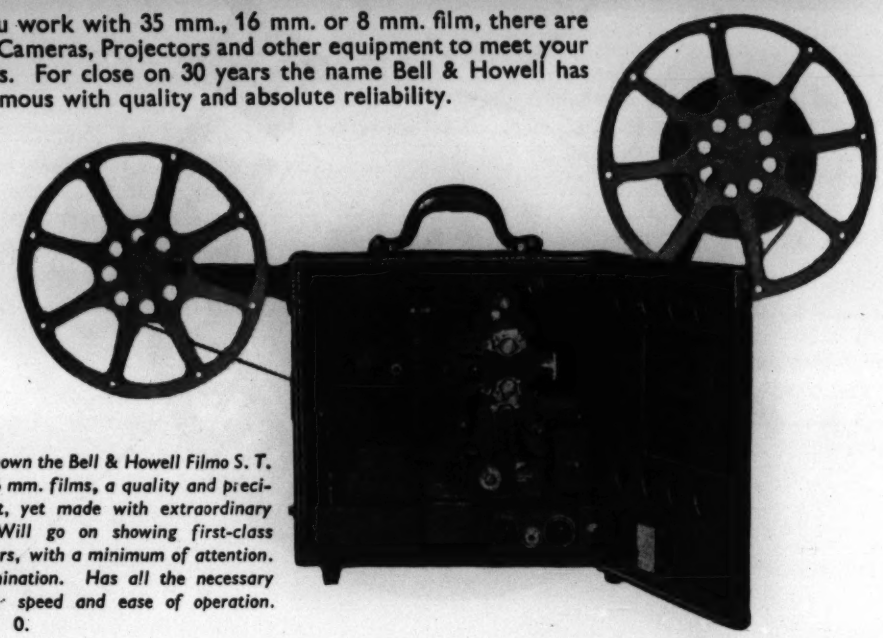

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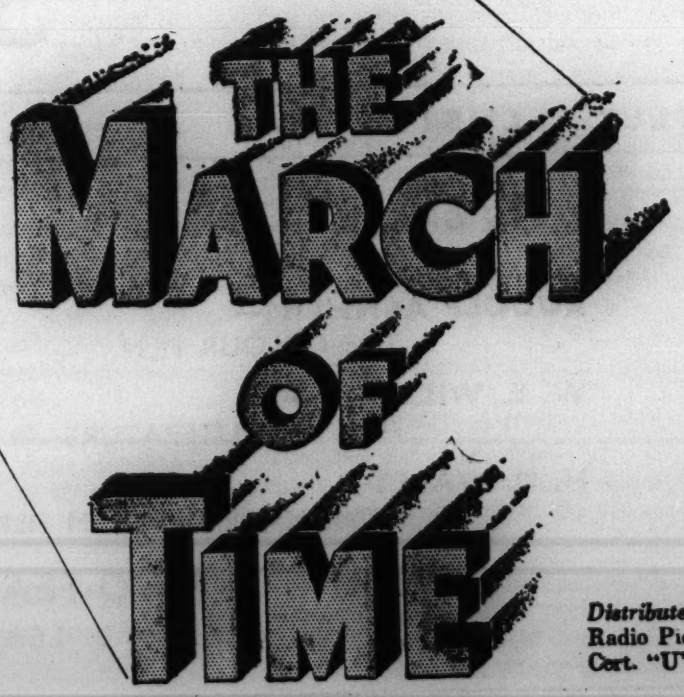

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THE VOICE OF EXPERIENCE

SENSATIONAL NEW FEATURE FROM U.S.A.

A new series of shorts now in Columbia vaults brings to this country one of the most celebrated American radio features. The series consists of personal talks on the lines of the heartsease columns run by Hearst's and Scripps' newspapers, and originated by Elsie Robinson's "Listen, World!" WFN learns that personal problems of marriage, misfits, juvenile hankerings and inhibitions are dealt with.

The film series in America follows newspaper and radio practice by inviting clients to send in their personal posers. A large staff of stenographers under expert—or semi-expert—guidance operate this nation-wide confession machine.

Voice of Experience-film and *Voice of Experience*-radio operate jointly in the U.S.A. For obvious reasons it is doubtful if the B.B.C. will dare a tie-up in this country, particularly if it involves a correspondence service.

The series would probably command a wide clientèle, but psychological advice by correspondence may lay itself open to complaint by disappointed clients and professional operators alike. Fears of wondering husbands carrying complaint to the House of Commons, and of disappointed wives storming the lobbies of Langham Place might deter B.B.C. chiefs.

The series suggests a talks sequence by accredited psychologists and other experts who concentrate on scientific information. Aldous Huxley and McKnight Kauffer were discussing the possibility of the subject twelve months ago. The B.B.C. might check with Huxley.

THE BIG TENT

WFN has examined the origin of *Voice of Experience* and offers the following communication.

Oratory is a traditional form of entertainment in America. At country fairs in the last century. the witty, bombastic, stirring and persuasive speeches of the patent medicine vendors often outrivalled other features for the attention of visitors.

At a later date a remarkable institution of popular education was developed in rural districts and flourished because of this preference for listening to oral bombast. This was the Chautauqua circuit. A group of speakers toured the country and delivered addresses in large tents pitched wherever the largest audiences could be attracted.

Around this circuit, after a long and remarkable career in politics, moved the "silver-tongued orator," William Jennings Bryan—the most popular public speaker America has ever known. To make the ordeal easier for Bryan his appearances were staged in the form of debates. A young man named M. Sayle Taylor, winner of a school debating contest, was chosen to be Bryan's foil. They toured the country together for some time. The young man learned to talk.

THE SCIENCES

In the following years Taylor seems to have pursued his interests in the new and sometimes pseudo - sciences — sexology, psycho - analysis, hypnotism, spiritualism, electro-therapy, etc., etc. He also found time to study and experiment in the fields of education, prison reform and marriage reform. In 1928 he was engaged in giving talks in rented halls throughout America. Afternoons he addressed women, evenings men. He sold both audiences his books and pamphlets on the how and why of the creative impulse.

In 1932, with the increasing popularity of radio broadcasting, Taylor's audience increased in spectacular fashion. Under the anonymity of his radio name, *Voice of Experience*, he has now become a household god of America's dejected. His daily stunt consists of answering over the air the intimate problems sent to him by his audience. He receives over two thousand of these every day, which is believed to be the *entire* correspondence figure of Broadcasting House. They are concerned with domestic affairs, economic matters, religious longings, sex, etc.

PUTTING IT OVER

Taylor's answers are remarkable. His western speech is studded with semi-scientific terminology. His ideas combine the morality of a baptist preacher, the scientific arrogance of a biological chemist and the audience-coddling of a small town politician. His manner is always intimate. Each member of the vast audience is made to feel that he alone is the beneficiary of this remarkable fund of wisdom.

Being an unseen adviser of a nation has paid Taylor well. He has several honorary degrees from relatively unknown colleges. His income from the advertisers who sponsor his programme is said to be over eight hundred pounds a week, and this is supplemented by money received from writing and publishing.

Such a phenomenon was not long to be neglected by the astute film companies. Here was a grand excuse for selling sentimentality, morality, sob-stories and the rest of their favourite themes—with the added attraction of a ready-made name. They have done their job well.

Associated Realists

The need to preserve the character of the documentary film in its application to a wider field of subjects has led to the formation of Associated Realist Film Producers. The organisation will act as film consultants to Government departments, public services, educational authorities, industrial and commercial firms, and others anxious to make their activities known to as wide a public as possible.

A.R.F.P. is not itself a production or distributing company. It will co-operate with existing film companies in the production and distribution of films. The services offered include the preparation of scenarios, the drawing up of complete production programmes, the provision of film officers to handle productions, the arrangement of distribution, and the appointment of qualified film directors, producers, and actors.

The associated producers are Edgar Anstey, Andrew Buchanan, Arthur Elton, J. B. Holmes, Stuart Legg, Paul Rotha, Donald Taylor, Harry Watt and Basil Wright. All are well-known directors of documentary films.

NEWSREEL IN THE MELTING POT

Since their beginning news reels have contented themselves with presenting mere pictorial headlines of current events. Today they are striving not for better content but for faster presentation. Their struggles to compete with rival news reels in faster presentation of their news has reached a craze.

They lay claim to freedom of the screen. It is as good a claim to freedom as that of the Press.

They are content to show us the surface of things. Statesmen gather for a congress and go away again. But what goes on at the congress is a blank. The news reel, as constituted today, never delves beneath the surface, never shows up any problem, economic, social or financial. Annual events are thought to be really vital news and appear as regularly as clockwork.

The great introduction of sound meant little to news reels except the introduction of a commentator telling us what is already disclosed in the pictures.

But recently two powerful new factors have appeared, *March of Time* and Television. *March of Time* has dared to approach news from a fundamental viewpoint. Its more leisurely output permits it to give a pictorial analysis of contemporary events. Television has not yet shown us what it intends to do.

So we have on one hand conventional news reels, intent on increasing circulation and not regarding the *March of Time* as a menace. On the other hand is *March of Time*, out for greater story content, and not seeing the news reel as a serious obstacle to its development. And Television stands on one side, soon to be in need of news in large quantities for its daily programmes. What is the desirable outcome? First: that the *March of Time* shall become the news reel of the future, with the existing news reel nothing more than a stop press column at the end. That it shall become more powerful than it is at present, and more impartial. Second: that television shall separate itself entirely from the film screen. That its pictorial matter shall be shaped for its special requirements, a more creative treatment of news with symbolic background. That there shall be no duplication of films for cinemas and films for television, no repetition of surface news already worn out by the cinema screen.

The old medium of the screen must find new news that matters. The new medium of the televisor must discover even newer methods of presenting the new news.

MUSIC IN FILMS

By SPIKE HUGHES

Almost the only aspect of *Modern Times* that has not been discussed by the critics is its music. For two reasons: such critics as can recognise an opera aria in a Grace Moore picture rarely know from which opera it comes anyway, and those who do recognise it do not, for the most part, concern themselves with the *musical* importance of a film. Music, in the commercial film, has played the part of a glorified Master of Ceremonies, keeping the audience amused during the long credit titles, adding a little atmosphere here and there to shots of landscape that should be accompanied by nothing but natural background sounds, if any.

Perhaps this reluctance on the part of directors to use music in a big way is due to a fear of its distracting the audience's attention.

But, if it is, why should music not be equally distracting in those rare pictures in which it has played a considerable part?

Offhand I can think of a couple of Lubitsch pictures, Clair's *Le Million*—and *Modern Times*. All films of a particular type: fantasies and satirical comedies.

In each case the music was used to give added point to comic situations, to enhance the speed of action unaccompanied by dialogue, to comment satirically, to stress some gag or other, which stressed by any other means would have amounted to over-emphasis.

Music should be functional

I have, at this moment, no views on the function of music in films. I am merely reflecting that, so far, the most successful use of music has been made when it has been used as a gag.

Thus, on reflecting upon *Modern Times*, I remember the distorted use Charlie Chaplin makes of *The Internationale* and the "Look out boys, here comes a copper!" phrase from *The Policeman's Holiday*. Each of these moments was a gag, a little commentary by the director on the action of the film.

Walt Disney is, of course, the most regular musical gagger of all. I often feel that the average member of an audience misses half the fun of *Mickey Mouse* and the *Silly Symphonies*, because so many of the gags are not only purely musical, but essentially musician's jokes.

It is a vast question, though, this question of music in motion pictures. Why should it only be used for the sake of comedy? It is all rather as though the trombone were invented for the sole purpose of making strange noises to accompany red-nosed comedians.

The melodic line

And yet—though I may be wrong—it seemed to me that the climax of *One Night of Love* was not built up by director, cameraman or actors. It was built up by the man who picked on Madame Butterfly's entrance music.

Puccini's aria with its firm melodic line did more to convince one of the "arrival" of the opera singer than any purely cinematic device could have done. Even allowing for the circumstances of the action which introduced the aria everything else that followed was in the nature of an anticlimax. It was Puccini who, in making Butterfly sing her first passage off-stage, lifted that sequence high up above the rest of the picture.

But maybe these are a musician's reactions; though I am inclined to think that serious music will get its break in pictures when another Puccini comes along. Nor do I mean to be haughty by any implication that Puccini was a composer of "cinema music," for the reason that I am not haughty about the cinema.

In its best moments the movie is worthy of the world's greatest music.

I am only concerned that they are so slow in discovering this.

MILHAUD to WORK for TOEPLITZ

GREAT COMPOSER COMPLIMENTS B.B.C.

Darius Milhaud, famous French composer and formerly a member of the group known as "The Six," is to write the music for *The Beloved Vagabond*, Toeplitz production starring Maurice Chevalier.

Milhaud has done much work for the theatre and for films.

His recent theatre work includes music for *Bolivar*, a new play by Pitoëff, and for *Sagesse*, by Claudel, intended to star Ida Rubenstein.

The films for which Milhaud has written music include Renoir's *Madame Bovary*, Painlevé's *Seahorses*, *Tartarin de Tarascon* and a new film, *Voix d'Enfants*

"But film producers in France don't trust me," he says. "They think my music is too complicated. When I write *do re me fa sol* they say it is too difficult and modern. Modern music? There exists only good music and bad music."

LIMIT ORCHESTRAS

"Film music must never be obtrusive. It should be a necessary function of the film, simple and sparing. Therefore I always use a small orchestra for film work. Too many instruments sound thick and confused when reproduced in the cinema."

In the Chevalier film the action takes place in 1906. Milhaud plans to base his music on contemporary songs.

Questioned on how long he takes to write film music Milhaud said "You know what film people are—they want everything done in two seconds. On 'Madame Bovary' I had plenty of time—nearly four weeks. Sometimes I have a week. Sometimes two days. But I always manage somehow."

Next September the B.B.C. is to broadcast Milhaud's big dramatic work *Christophe Colomb*.

"It is wonderful how the people there are full of initiative," said Milhaud of the B.B.C., "I love working for them."

PEACE AND DYNAMITE

Nobel Script for British Production

An outstanding figure in the armament industry, Nobel, the Swedish inventor of dynamite, is also donor of the Nobel Prize for progress and development in science, art, and peace movements.

The tragic personality of this man forms the basis of a story which Friedrich Kohner wrote in collaboration with Robert Neumann, the Continental novelist.

Here they discuss their scenario, which is to be filmed by a British company.

Friedrich Kohner says:—

The intention of our film is to show how Alfred Nobel symbolises the modern contradiction between a man's personal ideals and his actions—how, by his invention of dynamite, which makes modern war possible, he nullifies the Nobel Prize founded by him to cement international friendship. All his humanity, his disinterestedness, cannot prevent dynamite, an explosive which he accidentally discovered and wishes to be used for peaceful ends, for mining, blasting tunnels, clearing harbours and canals, from being turned in the hands of profiteers to an instrument of war and murder.

Like so many of the apostles of peace in our epoch, Alfred Nobel is a preacher in the desert. Our film should emphasise that, whilst there are men who profit by war and munitions, peace is impossible and the Nobel Prize for the greatest achievements in science and art is made a mockery. And yet, we bring Nobel's destiny before the eyes of the world, not only as Warning but as Hope. For, one day, all men of good will will band themselves together in one great nation, and Alfred Nobel will be honoured as a first prophet and martyr.

Robert Neumann says:—

I have read what Friedrich Kohner has written about the Nobel film scenario on which we collaborated. I am older than he and wish good luck to the optimistic British film company who, in spite of strong American competition, bought our story.

They will shoot the film directly from the script. But, as film companies are usually afraid of new ideas, I should not be surprised to see our scenario emasculated. Their specialists will remove everything they have not come across before until it takes on the shape of a commercial proposition. However, I hope that I am wrong, and Kohner right, and that this British company will make me ashamed of my pessimism.

EISENSTEIN *DIRECTS THE RUSSIAN CHILD*

Scheduled to be finished in May, Eisenstein's next film (temporarily called "Bezhim Loog") is about Russian children. It is to show the contrast between the mentality and ideology of the Russian peasant child written of by Turgeniev in 1850 in his short story "Bezhim Loog" and the Russian child of to-day.

The story is based on the events in real life of one Pavlik Morazov, a story well known to all Russian children. Pavlik lost his life at the hands of his father for joining, against the wishes of his family, the Soviet pioneer children. He fought his part in the class battle so fiercely that it threatened the sabotaging activities of his family and his father killed him for becoming an enemy of their class.

The film begins one morning and ends the next morning. It is the day before the harvest begins. In the afternoon everyone for miles around goes out to the harvest camp to be ready for work at sunrise. The children are self-appointed guardians of the crop. From watchtowers around the fields they look out for incendiaries. And so it comes about that Pavlik is killed.

Alexander Rzheshevsky, who wrote the script, lived for two years in the actual village of Bezhim Loog to see and record the contrast between Turgeniev's child and the child of the new Soviet village.

With Eisenstein working on the new film are three of the original unit which started with him on his first film *Strike*, Edouard Tissé and two assistant directors, Mikhail Gomarov and Pera Attasheva. Two from the original corps are absent, Alexandrov and Maxim Straukh. All told there are twenty-one persons on the production, including four women, one of whom is a "cameraman."

Eisenstein describes the film as "a film about children and adults, for adults and children." To widen the child audience he plans a special version for children, playing up the action sequences, and playing down all complex dialogue.

PLOT AND LOCATION

The plot centres around a Russian village, surrounded by great wheat fields. The shooting takes place at three locations: First, Armavir, in the Azov-Black Sea district, where scenes for the harvest sequence have been shot on the Stalin State Farm. Here the harvest has for centuries been the storm centre for conflicting races fighting for its riches, tribes from the East, nations from the South, and the Russian Empire from the North.

Second, a village near Kharkov was chosen for acted scenes. At Kharkov the landscape is of a billowing type, and the road billows too, straight through the landscape. Within two weeks after the shooting commenced there passed along the road 150 tractors, and reapers, cycles, wagons, trucks, with three aeroplanes flying a few yards above the procession.

Four cameras on a tall tower filmed all possible combinations. Telephone authorities took down two kilometres of telephone poles because the road in Armavir, where some of the filming had already been done, was not wired. And besides, Eisenstein thought the telephone poles broke an otherwise beautiful landscape. All the 150 tractors were built to special order, in Kharkov.

Third, a village near Moscow for shots taken along the Moscow river. On its banks a good deal of night material has been filmed, and each morning for days, to catch the first light before the sun itself appeared, the boy hero, Stepok, lay stretched out dead for the few minutes' shooting in early morning light.

SYMBOLS AND ACTORS

The unity of place is defined in the repeated use of the Road, first as a wagon path, then as a Highway, and finally as the road through the fields along which the chief of the political department carries the dead body of the boy.

The unity is solidly established as a motive, only to be purposely broken at certain points, to produce thematic discord. This discord is sounded at each point in the film where four fighters against socialist society are shown. Barricaded in the church, the stopping place, the antithesis of the road, their anti-social actions are shown in rifle fire from the church doors.

The hunt for actors for the leading roles, for bit parts, and even mass scenes, was carried on on an enormous scale. Two days a week, for four hours, children chosen during the week by assistants, were sent to Eisenstein, five at a time. Those for mass shots were chosen for the emotional content of the scene. The mass of children for the cowboy episode, tough and dynamic in feeling, were different-faced children to those chosen for the funeral episode, with their serious eyes, and sharp features. More than 2,000 children came before the directors.

They had a difficult time finding the boy for the leading part, until finally Eisenstein found one they had all missed, a boy whose hair grew in the wrong way, whose face was not pretty, and whose voice in the test, went stiff and dull. No one but Eisenstein saw him as a child, a young pioneer, with a quick intelligence and a great emotional range.

CLASH OF GENERATIONS

The episodes of the meeting between the boy and his father were scheduled for shooting at Moscow. Stepok has been shot in the back, and has fallen from the watchtower to the little hillock island of grass below, surrounded by moonlit wheat. . . . His father creeps to look at his dead son's body, but when he sees that Stepok is still alive he takes the opportunity to gloat over how inevitably God always punishes faithless sons. He forces the boy to answer his maddening rhetorical questions, and as the first pains loosen, Stepok grows conscious that it was his father who had shot him. During the preceding night he had heard his father plotting with the four incendiaries to burn the crop on its last night. Afraid because he thinks they have killed him in order to start the fire, he attempts to crawl to warn the political department.

When Stepok's body is found by the other boys, they bring a doctor and the head of the politotdel who arrive just in time to know that Stepok will not live to see another day. The children will not believe that he is really dying. They insist on listening themselves to his heart with the doctor's stethoscope. The chief, instead of putting the stethoscope to Stepok's heart, puts it on the chest of another boy standing next to him. "There's Stepok's heart—listen to it beat, how strong it is," he says.

SPECTATOR TO PROVIDE CLIMAX

The film ends with mass scenes of children moving along the banks of the river. It has no further climax as was provided in *Chapayev*, when Chapayev's death was avenged by a new victory of the Red army, blowing the Whites off their last cliff. Eisenstein wants each spectator to provide this further climax for himself. He wants Stepok's murder to be avenged by each spectator. Eisenstein caught small-pox in October, holding up the production until December. This was just before the church scenes were to be shot. He himself selected all the objects that were to decorate the interior of a church set, and it was believed that he caught the germ while poring over ikons and embroideries. While in the hospital he celebrated his 38th birthday.

WHEN RUSSIAN CHILDREN GO TO THE MOVIES

Soviet Russia has an organisation with the resounding title "Central House of Children's Art Education." It is devoted to all problems relative to the æsthetic impulses of children, and is responsible also for the supervision of 100 children's theatres, 55 puppet or marionette shows, about 70 cinemas and 70 music schools.

TESTING FOR TALENT

Scientific research is the main object, and various experiments have been carried out to test children's reactions to plays and films. One method is to issue to each child a criticism ticket, with various hieroglyphics round the edge.

In general, it is involved in all matters relating to theatre, music, film, radio, painting, sculpture and dancing. Its music and fine arts programmes are compulsory in all ordinary schools.

As there are 120,000 schools, of which 20,000 have radio sets and 4,000 are equipped with cinemas, its director, V. O. Zeldovich, has a busy time and a big staff.

Central House also works outside the schools, in towns, villages and summer camps. Recently a new decree enforced the building of special children's art-rooms in all new tenements; Central House will have charge of these.

By tearing or punching the correct sections, the child indicates its class, age, sex, and its frank opinion of the performance it has just seen.

Central House, by this method, and by close collaboration with teachers, collects sufficient data to issue reports and pamphlets, and also a fortnightly magazine with a circulation of 35,000. The prize system seems to be going strong, although the world "examination" has been eliminated in favour of "norm." On passing a "norm," a child gets a badge and a special booklet, and Central House is enabled to find out real talent and see it is well directed.

STROHEIM—POE STORY

The opening attraction at the rebuilt "Rialto" (corner of Broadway and 42nd Street) was *The Crime of Dr. Crespi*, from a story by Edgar Allan Poe. Neither producers, director nor actors were well known. In the leading part, however, there was a name that made you look again: Erich von Stroheim. A huge success!

Dr. Crespi's young assistant marries the woman with whom the doctor is in love. The young husband meets with an accident and only Crespi is able to save his life. He does it. But gives him a secret injection as the result of which the patient apparently dies, but in reality is alive and conscious.

Kept in this condition by daily injections, the assistant experiences his own death, the consoling of his wife by Crespi, his funeral, and finally the clods falling on his coffin. And he knows that in eight hours he will awake to life again only to die by suffocation.

Not a box-office picture you would think. Actually there is a last-minute rescue brought about by Crespi's mad boasting. But it is Stroheim's performance that has brought New York flocking. Stroheim lives Crespi. You watch the veins vibrating in his forehead, you see his hands sweating, and yet you have a feeling that a lot of this is the result of the inexperience of the director and the preference of the cameraman for arty close-ups. A more-luck-than-judgment production.

But Stroheim dominates everything.

It is impossible to imagine this passionate, disorderly talent under a strong director. When I once mentioned Stroheim to one of the Warner brothers he answered, with a gesture of someone removing dust from his coat, "Too much of a genius!" *H.L.*

BELGIAN SENATE DISCUSSES FILMS

The Belgian senate is becoming film-conscious. Proposals for state production of documentary and educational films formed an important part of a February debate on the budget of the Ministry of Public Instruction.

During the debate M. Van der Neste asked the Minister of Public Instruction whether he had considered the film as a medium of public information.

He brought to the attention of the Senate the success of the G.P.O. Film Unit at the Brussels Festival in 1935, and emphasised the great international influence which would result from similar production in Belgium.

The Minister replied that his department was already examining the question.

"We plan to build up a national service of educational films," he said. "At the same time we hope to provide material assistance for Belgian producers."

WFN now learns that the Vicomte du Pré, Director General of the Office Commerciale de l'Etat, has announced to a meeting of the Federation des Chambres de Commerce that his department proposes to produce several films publicising the chief export industries of the country.

Henri Storck, Belgium's Number One documentary director, has already produced two films for the Office Commerciale. The first deals with the Belgian cotton industry, the second with the manufacture of furniture and tapestry.

HEGIRA

Erich Pommer	Ufa chief and discoverer of F. W. Murnau, Marlene Dietrich, and others.	Working with Korda.
Fritz Lang	*Dr. Mabuse*, *Metropolis*, and *M.*	*Mob Rule* for M.G.M. in Hollywood.
G. W. Pabst	*Secrets of a Soul*, *Beggar's Opera* and *Kameradschaft*.	In Hollywood making preparations for the first operatic colour film, *Faust*, by Gounod.
H. R. Sokal	Producer of Arnold Fanck and Leni Riefenstahl films (*White Hell of Pitz Palu*, *Avalanche . . .*).	Supervising *Dusty Ermine* for Julius Hagen, Twickenham.
Arnold Pressburger	Producer of the Jan Kiepura films.	Producing for United Artists in England.
Alexander Korda	Hungarian newspaper man discovered by Count Sacha Kolowrat in Vienna. With Ufa in Berlin, First National in Hollywood (*Helen of Troy*), and Paramount in France.	Chief of London Films.
Max Schach	Bought Emelka Films from the Reich.	With United Artists in England, Alexander Korda, and his own companies, Capitol Films and Trafalgar.
Hans Brahm	Director of the famous Vienna Burg Theatre.	Director of *Broken Blossoms*, with Bernard Vorhaus as Associate Producer.
Kurt Bernhardt	Directed *The Last Company* and *The Rebel* in Germany.	Directing Maurice Chevalier in *The Beloved Vagabond.*
Carl Mayer	Germany's film poet. Author of *Caligari*, *Last Laugh* and *Ariane*.	Helping Paul Czinner and Elisabeth Bergner in *As You Like It*.
Andre Andrejev	Germany's most famous art-director.	Working in France and England. *Taras Bulba* (Harry Baur) and *The Beloved Vagabond* (Maurice Chevalier).
Walter Reisch	Author of *Liebes Kommando* and *Maskerade in Vienna*.	Directing in Vienna. Latest film, *Silhouettes*.
Max Ophuls	Director of *Liebelei*.	Going to Moscow.
Helmar Lerski	Celebrated cameraman and still photographer.	In Palestine. Directed *Aodah* (Work), a realist film.
Gunther Stapenhorst	Associate Producer at Ufa.	Starting up in England.
Peter Witt	Newspaper reporter in Berlin.	Co-director of Reunion Films in England, and now joining Fox Films export department.
Alex. Strasser	Cameraman and director of realist films.	With Gasparcolour as director-cameraman.
Robert Wiene	Director of *Inri*, *Caligari* and *Crime and Punishment* (1921).	Formed his own company in England.
Kurt Courant	Ace cameraman.	Cameraman in England, but ambitious to become director.
Fritz Kortner	Stage actor, film star, author and director in Germany.	Played in *Chu Chin Chow*, *Abdul the Damned* and *Crouching Beast*. Wants to produce in England.
Moholy-Nagy	Professor in the best school of craftsmanship in Germany.	He did some special trick effects on *Shape of Things to Come*, and also made a realist film about lobsters for Korda. Continuing his experiment on stills and colour.
Berthold Viertel	Author of lyrical poems. Famous stage director in Berlin.	Directing in England and U.S.A. Last film, *Cecil Rhodes*.
Erno Metzner	First-class art director. Directed *Uberfall*, *Freie Fahrt* (Sybilla Schmitz, now the most famous German film star, played her first role).	Art-director with Gaumont British.
Eugene Schufftan	Inventor of the money-saving Schufftan trick process, and an ace cameraman.	In England and France as camera man.
Conrad Veidt	Famous film star.	Starring in England. Now with Alexander Korda.

PUBLIC RELATIONS

PEOPLE WITH PURPOSES

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STROHEIM—POE STORY

The opening attraction at the rebuilt "Rialto" (corner of Broadway and 42nd Street) was *The Crime of Dr. Crespi*, from a story by Edgar Allan Poe. Neither producers, director nor actors were well known. In the leading part, however, there was a name that made you look again: Erich von Stroheim. A huge success!

Dr. Crespi's young assistant marries the woman with whom the doctor is in love. The young husband meets with an accident and only Crespi is able to save his life. He does it. But gives him a secret injection as the result of which the patient apparently dies, but in reality is alive and conscious.

Kept in this condition by daily injections, the assistant experiences his own death, the consoling of his wife by Crespi, his funeral, and finally the clods falling on his coffin. And he knows that in eight hours he will awake to life again only to die by suffocation.

Not a box-office picture you would think. Actually there is a last-minute rescue brought about by Crespi's mad boasting. But it is Stroheim's performance that has brought New York flocking. Stroheim lives Crespi. You watch the veins vibrating in his forehead, you see his hands sweating, and yet you have a feeling that a lot of this is the result of the inexperience of the director and the preference of the cameraman for arty close-ups. A more-luck-than-judgment production.

But Stroheim dominates everything.

It is impossible to imagine this passionate, disorderly talent under a strong director. When I once mentioned Stroheim to one of the Warner brothers he answered, with a gesture of someone removing dust from his coat, "Too much of a genius!" *H.L.*

BELGIAN SENATE DISCUSSES FILMS

The Belgian senate is becoming film-conscious. Proposals for state production of documentary and educational films formed an important part of a February debate on the budget of the Ministry of Public Instruction.

During the debate M. Van der Neste asked the Minister of Public Instruction whether he had considered the film as a medium of public information.

He brought to the attention of the Senate the success of the G.P.O. Film Unit at the Brussels Festival in 1935, and emphasised the great international influence which would result from similar production in Belgium.

The Minister replied that his department was already examining the question.

"We plan to build up a national service of educational films," he said. "At the same time we hope to provide material assistance for Belgian producers."

WFN now learns that the Vicomte du Pré, Director General of the Office Commerciale de l'Etat, has announced to a meeting of the Federation des Chambres de Commerce that his department proposes to produce several films publicising the chief export industries of the country.

Henri Storck, Belgium's Number One documentary director, has already produced two films for the Office Commerciale. The first deals with the Belgian cotton industry, the second with the manufacture of furniture and tapestry.

HEGIRA

Erich Pommer	Ufa chief and discoverer of F. W. Murnau, Marlene Dietrich, and others.	Working with Korda.
Fritz Lang	*Dr. Mabuse*, *Metropolis*, and *M.*	*Mob Rule* for M.G.M. in Hollywood.
G. W. Pabst	*Secrets of a Soul*, *Beggar's Opera* and *Kameradschaft*.	In Hollywood making preparations for the first operatic colour film, *Faust*, by Gounod.
H. R. Sokal	Producer of Arnold Fanck and Leni Riefenstahl films (*White Hell of Pitz Palu*, *Avalanche* . . .).	Supervising *Dusty Ermine* for Julius Hagen, Twickenham.
Arnold Pressburger	Producer of the Jan Kiepura films.	Producing for United Artists in England.
Alexander Korda	Hungarian newspaper man discovered by Count Sacha Kolowrat in Vienna. With Ufa in Berlin, First National in Hollywood (*Helen of Troy*), and Paramount in France.	Chief of London Films.
Max Schach	Bought Emelka Films from the Reich.	With United Artists in England, Alexander Korda, and his own companies, Capitol Films and Trafalgar.
Hans Brahm	Director of the famous Vienna Burg Theatre.	Director of *Broken Blossoms*, with Bernard Vorhaus as Associate Producer.
Kurt Bernhardt	Directed *The Last Company* and *The Rebel* in Germany.	Directing Maurice Chevalier in *The Beloved Vagabond*.
Carl Mayer	Germany's film poet. Author of *Caligari*, *Last Laugh* and *Ariane*.	Helping Paul Czinner and Elisabeth Bergner in *As You Like It*.
Andre Andrejev	Germany's most famous art-director.	Working in France and England. *Taras Bulba* (Harry Baur) and *The Beloved Vagabond* (Maurice Chevalier).
Walter Reisch	Author of *Liebes Kommando* and *Maskerade in Vienna*.	Directing in Vienna. Latest film, *Silhouettes*.
Max Ophuls	Director of *Liebelei*.	Going to Moscow.
Helmar Lerski	Celebrated cameraman and still photographer.	In Palestine. Directed *Aodah* (Work), a realist film.
Gunther Stapenhorst	Associate Producer at Ufa.	Starting up in England.
Peter Witt	Newspaper reporter in Berlin.	Co-director of Reunion Films in England, and now joining Fox Films export department.
Alex. Strasser	Cameraman and director of realist films.	With Gasparcolour as director-cameraman.
Robert Wiene	Director of *Inri*, *Caligari* and *Crime and Punishment* (1921).	Formed his own company in England.
Kurt Courant	Ace cameraman.	Cameraman in England, but ambitious to become director.
Fritz Kortner	Stage actor, film star, author and director in Germany.	Played in *Chu Chin Chow*, *Abdul the Damned* and *Crouching Beast*. Wants to produce in England.
Moholy-Nagy	Professor in the best school of craftsmanship in Germany.	He did some special trick effects on *Shape of Things to Come*, and also made a realist film about lobsters for Korda. Continuing his experiment on stills and colour.
Berthold Viertel	Author of lyrical poems. Famous stage director in Berlin.	Directing in England and U.S.A. Last film, *Cecil Rhodes*.
Erno Metzner	First-class art director. Directed *Uberfall*, *Freie Fahrt* (Sybilla Schmitz, now the most famous German film star, played her first role).	Art-director with Gaumont British.
Eugene Schufftan	Inventor of the money-saving Schufftan trick process, and an ace cameraman.	In England and France as camera man.
Conrad Veidt	Famous film star.	Starring in England. Now with Alexander Korda.

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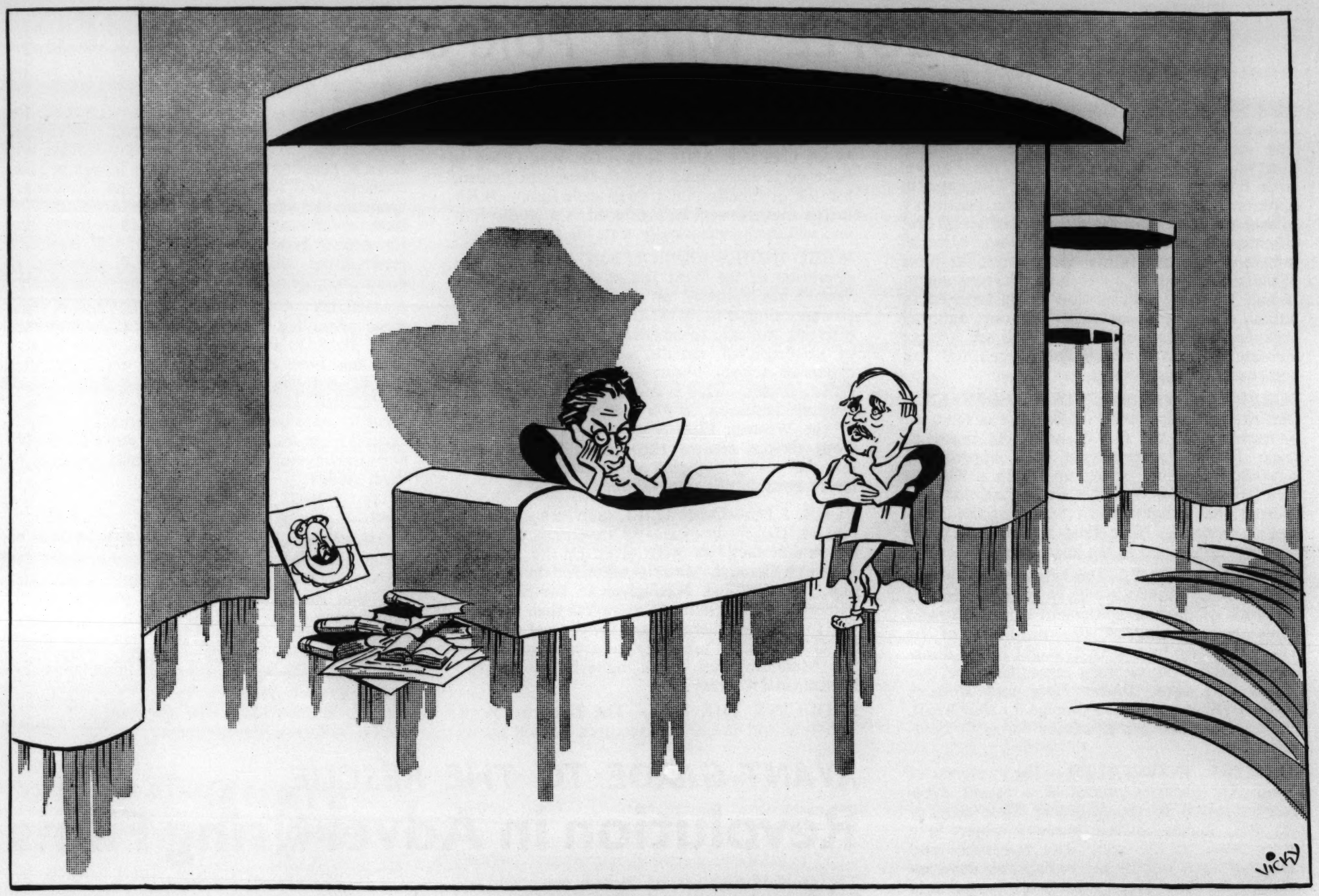
COCKALORUM



A LA RECHERCHE DU TEMPS PERDU

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Another International Scandal for the "March of Time"?

FROM THE TAPE

The Intransigenant says:

''Great Britain has replied. She will, she says, joiwliwwallective action by the League of Nations. She says this, and nothing more. It is very little and does not mean very much. In order to reassure France a reply of a different character is desirable.''

Shakespeare—Hathaway

NEXT VEHICLE FOR NEAGLE

Plans to co-star Hardwicke and Neagle as Shakespeare and Ann Hathaway are announced. *WFN* recommends to the script department—more or less hopelessly—the following quotation from Joyce's *Ulysses:*

"In the years when he was living richly in royal London to pay a debt she had to borrow forty shillings from her father's shepherd . . .
And therefore he left out her name
From the first draft but he did not leave out the presents for his grand-daughter, for his daughters. For his sister, for his old cronies in Stratford and in London. And therefore when he was urged, As I believe, to name her.
He left her his
Secondbest
bed
Leftherhis
Secondbest
Bestabed
Secabest
Leftabed . . . . . .
Why did he not leave her his best bed if he wished her to snore away the rest of her nights in peace? . . . . . Don't forget Nell Gwynn Herpyllis . . . ."

Without Comment

WFN receives the following Press cutting: *Austin* (*Texas*).

"Miss Ginger Rogers has been made an admiral in the Texas navy.
"The commission was delivered to her by Mr. Allred, the governor here, as a token of the admiration felt by the people of Texas for the work of a fellow-citizen." Miss Rogers was born in Missouri . . . There is no Texas navy.

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EVERYMAN
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OPPOSITE
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TUBE STATION

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for
seven days
LAST
Performances
in England
of
RAIMU
in
Ces Messieurs de la Santé

MARCH 23rd
for seven days
LAST
Performances
in England of
ELISABETH BERGNER
in
Der Traumende Mund

MARCH 30th
for
seven days
EMIL JANNINGS
in
The Old & the Young King

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The most charming film of the year
Music in The Blood

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MIGHTY
POTEMKIN
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